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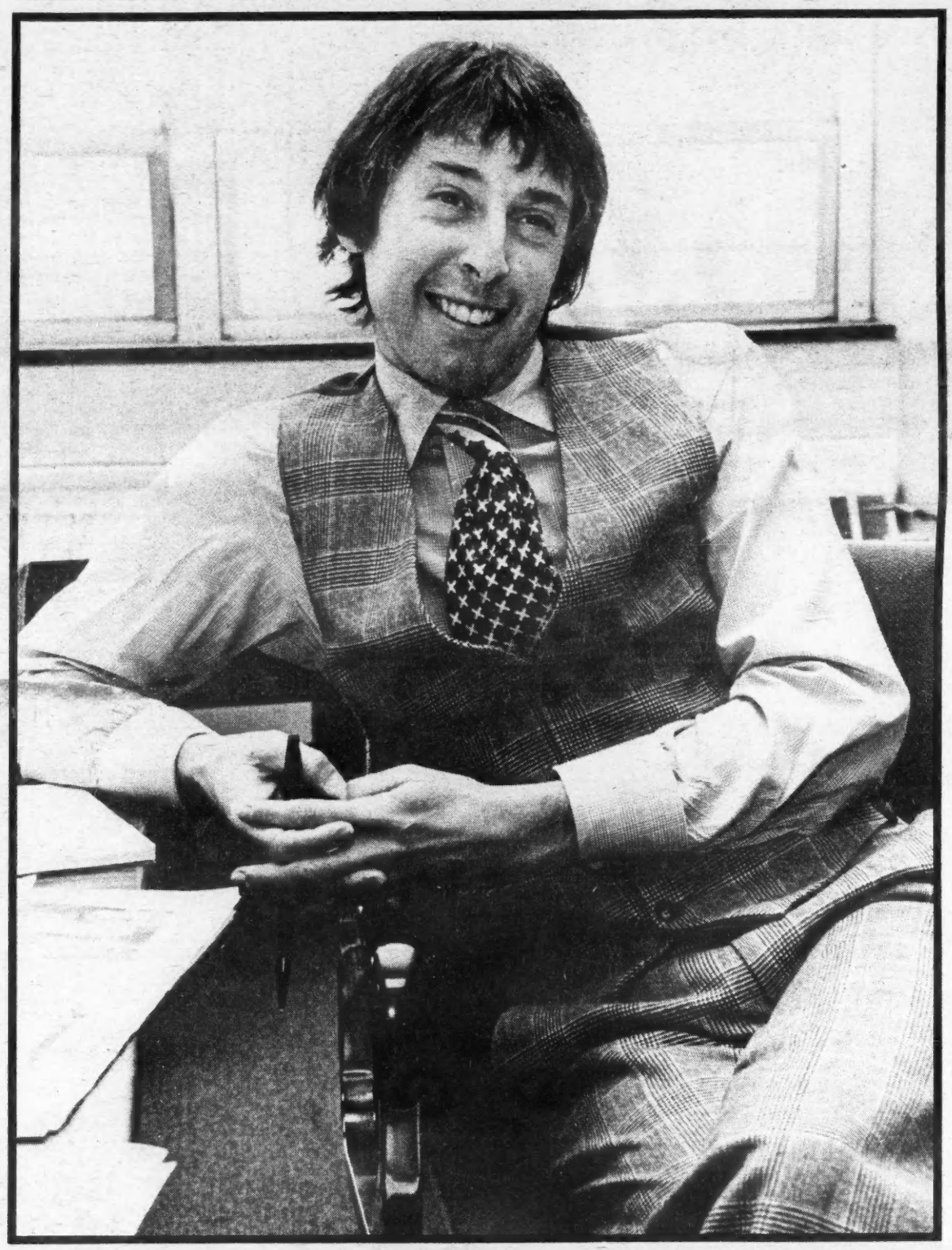

*Q: So what's a good news story?*
*A: "Any story that will sell 100,000 extra papers."*

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Photo by Peggy McMahon

Big gun at the *Herald*

## Magnum Forst

Dave O'Brian on the editor who shoots from the hip

**ARTS**

'Fiddler' returns to the roof

Captain Horatio Hornblower sails again

Schwartz on Marilyn Horne

The many tongues of Quincy Jones

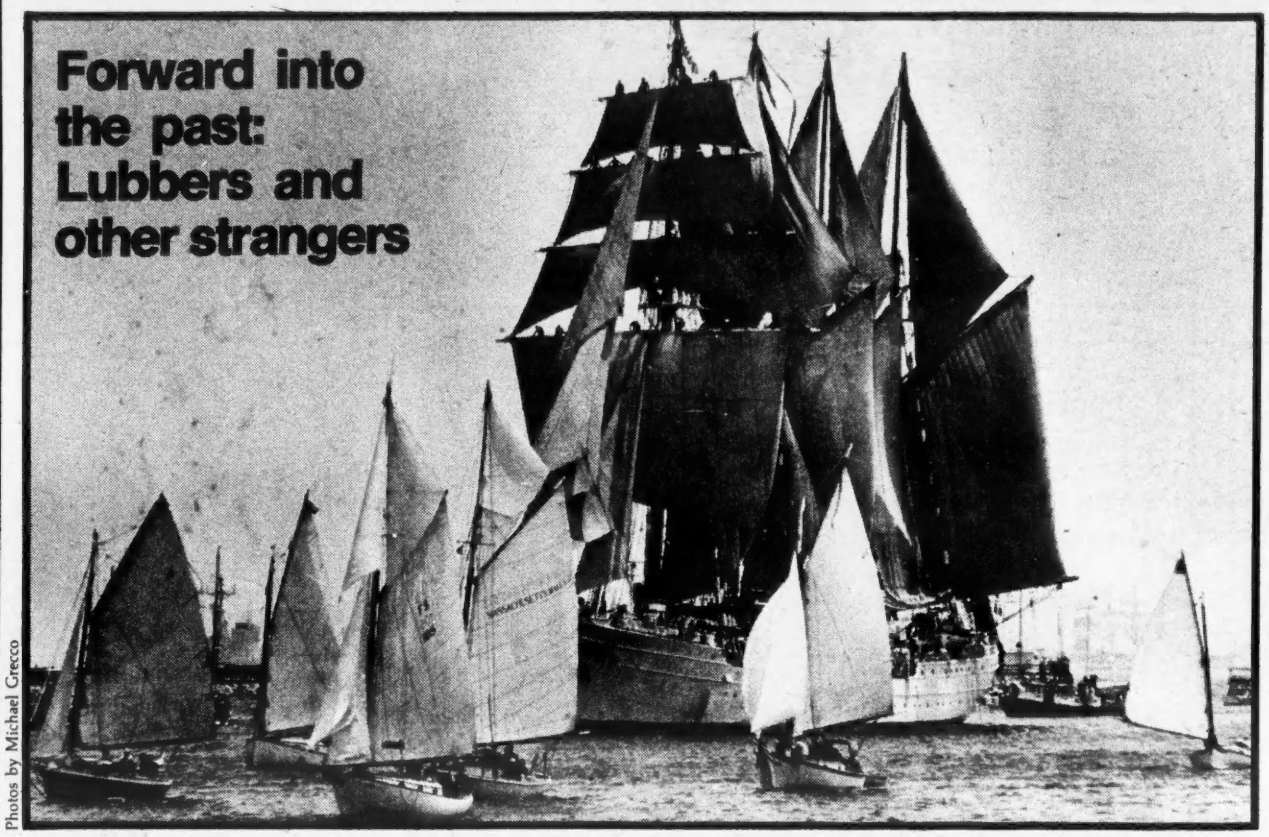
Jackson Pollock's 'Black Pourings'

**LIFESTYLE**

The changing face of nursing

65453

# Public eye



## Forward into the past: Lubbers and other strangers

Photos by Michael Grecco

by Charles P. Pierce

*Millions for defense, but not one cent for tribute.*

— R.G. Harper

The line dates back to the days of the Barbary Pirates, an uppity bunch of brigands who regularly absconded with American merchant vessels in the early 19th century. Once they even made off with the American frigate *Philadelphia*. Luckily, Captain Stephen Decatur sneaked into their home port and torched the captured ship, in the most selfless act of arson in American history. The United States then dispatched the frigate *Constitution* to intimidate the thieves into leaving American shipping alone.

The promoters of "Operation Sail: The Tall Ships '80" would have you believe that last Friday marked something of a return to those thrilling days: that Decatur was lunching at Jimmy's Harborside, that Oliver Hazard Perry met the enemy and they were his on the Red Line, and that, just under the Quincy Bay bridge, the *Constitution* was bringing its guns to bear one last time across the bow of the *Guerriere*, the latter to wash up near the Columbia Point housing project.

In reality, however, the whole thing was a logistical nightmare on land, and a somewhat less than exciting exercise at sea. One suspects that the best view of all was that granted to passengers of outgoing flights from Logan between the hours of 11 a.m. and 1:30 p.m. It was nothing more or less than your average circus parade, but it had the undeniable attraction of being a circus parade in front of a populace most of whom had never before seen elephants.

* * *

The Boston Police Department boat *Harbor Master* chugged to a stop just off the starboard bow of the aircraft carrier *John F. Kennedy* sometime around 9:45 in the morning the Tall Ships arrived. Kevin White bounced up the gangway and greeted a number of his constituents, most of whom were wondering angrily aloud whether the boat was going to remain moored to the dock all day and thus block their view. The *Constitution* had already been towed away toward its position at the head of the seagoing parade. This was fortunate. Given his mood, had Old Ironsides still been in view, the mayor might have pointed to it and taken credit for the War of 1812.

The week had not been kind to the city. On Tuesday, complete chaos reigned at City Hall. The city had taken over press-accreditation duty from Operation Sail. It appeared that Op Sail had issued 4000 press credentials, and that certain enterprising souls had taken it upon themselves to mint an equal number of fraudulent ones. Consequently, the potential existed for the Boston Marine Industrial Park to take on all the quiet politesse of the last boat from Marseilles.

Representatives of the local media went wild. God knoweth why, but they had spent several months preparing for this event. Now they were being told, in essence, that everything they knew was wrong. The conflict in jurisdiction metastasized as the week went on.

The Tall Ships actually arrived on Thursday, and it appeared that seamen of several nations had taken it upon themselves to bankrupt Quincy Market for several years to come. Conspicuous were the men from the *Kennedy*. "Having fun?" said one. "Shit, man, if you call being in full-dress for six days fun, then we're having it." Nevertheless, for three nights running, the appearance of any single woman in any one of the Waterfront lounges was the occasion for the greatest combined naval maneuver since the battle of Jutland.

* * *

"You motherfucker," came a voice from a moored destroyer. "You give me that shit and then you come *back* with her today?"

The comments — which never were elucidated — startled several people who had come early to set up their lawn chairs along the docks in South Boston. They had brought coolers, blankets, copies of local newspapers, and any number of miniature radios and television sets. How were they to know that the dialogue drifting off the destroyer would be the most nautical piece of commentary they would hear all afternoon?

This, despite the fact that the local media went completely crackers over this event. In the days of wooden ships, audiences in the various seaports would wait for days for news of ocean battles. Often, the reports would come in piecemeal over several weeks.

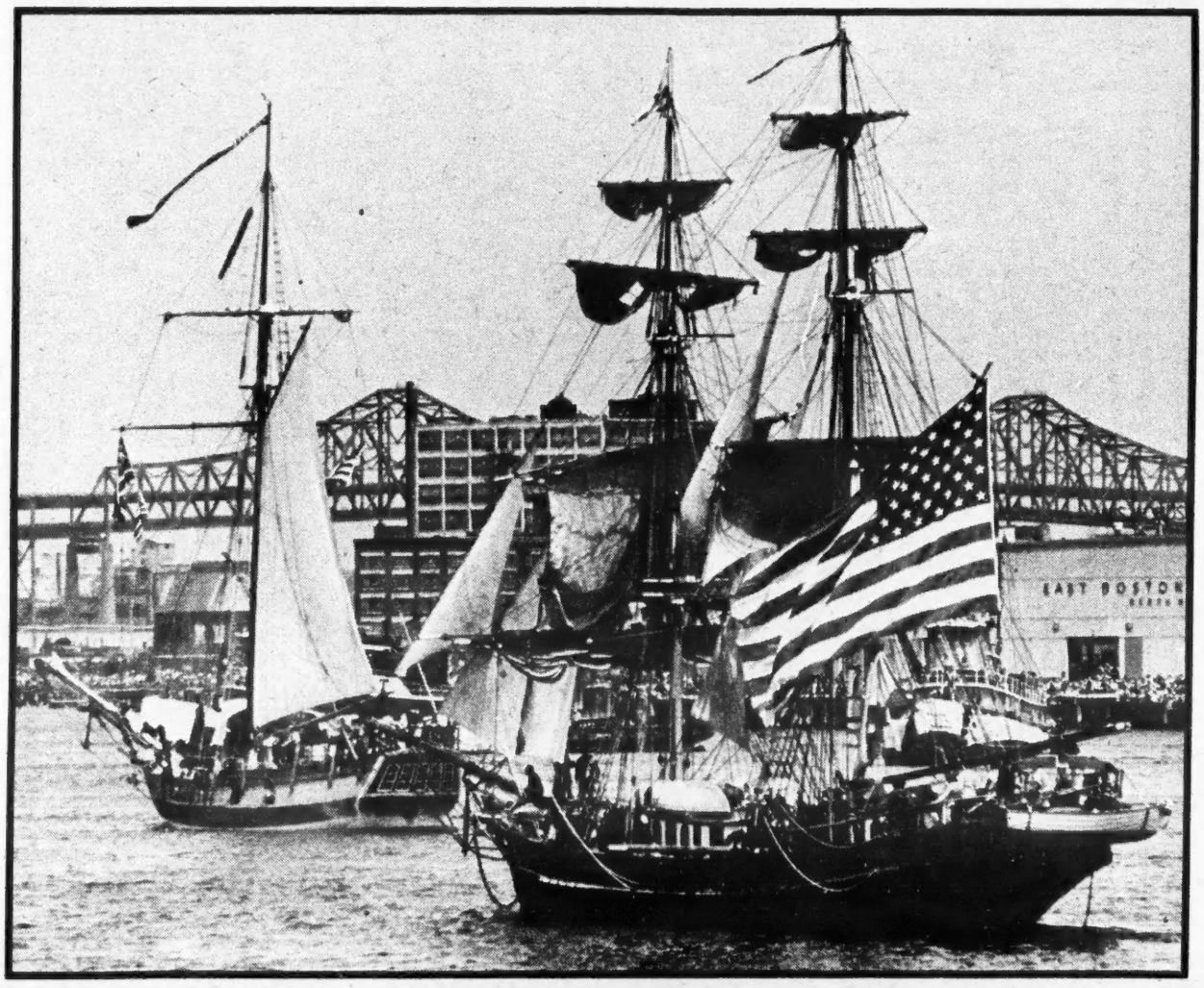
But this day, those on the docks equipped to receive it would get a constant stream of play-by-play as the ships moved slowly northwest into the Harbor There were TV reporters in crow's nests, enough helicopters to launch Francis Ford Coppola's next film, and such sterling dialogue as an anchorperson's asking Shirley McNerney whether she had "made the acquaintance of any of the sailors on that boat yet."

Among their peers, however, the journalists at sea or in the air were the fortunate ones. Those on land were left to their own devices, which were notably limited. The yellow NEWS MEDIA badge, for example, entitled the bearer to sit on the dock and behave like any other spectator. Any number of people tried to get aboard the *Kennedy* with these, but they were shortstopped by a remorselessly efficient public-information officer named Steve Pressley. "Sorry, sir," Pressley would say. "That pass does *not* get you aboard this vessel." There was no court of last resort. Pressley would simply stare over your shoulder when his message was finished. It gave you the impression that you were about to be strafed.

Having been thwarted there, reporters were then encouraged to try to find the press building. Unfortunately, this was staffed by Op Sail personnel who were under the not unreasonable impression that City Hall had usurped their function three days earlier. "I think there's one part of the pier roped off for the media," offered one Op Sail person helpfully. Someone to his left shook his head. "Oh, okay," the Op Sail guy said. "I guess not."

Jurisdictional conflicts abounded. For one thing, there were enough police from

*Continued on page 11*

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# Strategy and the self

Michael Greco

by Michael Matza

SEABROOK, NH — As anti-nuclear demonstrators prepared meals over open fires and pitched tents in the Friday darkness of a campsite they were calling Freestate, New Hampshire Governor Hugh Gallen was dining on the high-priced spread at Lamie's Tavern, *the* political watering hole in southern New Hampshire and the state's cushy command post for every Seabrook demonstration since 1977. The 1600 protesters who camped at Freestate and other spots along the marshy seacoast intended nothing less than the destruction of the fences surrounding the Public Service Company's 120-acre construction site, but the governor, a former used-car dealer who dresses like the ambassador to France, looked well-fed and unconcerned. Mainly, he looked like what he was — the confident general of an army of more than 600 heavily armed National Guardsmen and state police. Almost jovial on the eve of the second onslaught by the Coalition for Direct Action at Seabrook, the governor took the opportunity to impress a table of *Boston Globe* reporters with his wit and self-assurance. As if about to tell a secret, the governor looked slowly over his left shoulder and then over his right. "When someone's whispering in your ear," he said in a very soft voice, "he's usually pissing in your pocket."

Gallen's sense of humor may not have done its work, but his troops certainly did theirs. Despite the plywood shields, bolt-cutters, grappling hooks, and protective clothing carried on Saturday morning by the would-be occupiers, the superiority of the state's forces and the impregnability of the site were never in doubt. Half a dozen helicopters tracked every movement by Coalition forces (half of whom approached the plant from the marshes to the north, while the remainder gathered for a blockade of the main gate, on Route 1); police with attack dogs and riot batons easily turned back small teams of die-hards, in their cumbersome football helmets and baseball chest protectors and shin guards, as they made random forays against the eight-foot chain-link fence. On day one of a similar Coalition demonstration last October, most police remained inside the construction compound, poking batons and high-pressure hoses through the fence to drive back aggressive demonstrators; this May, many policemen in shielded helmets and flak jackets stood outside the fences, holding the high ground.

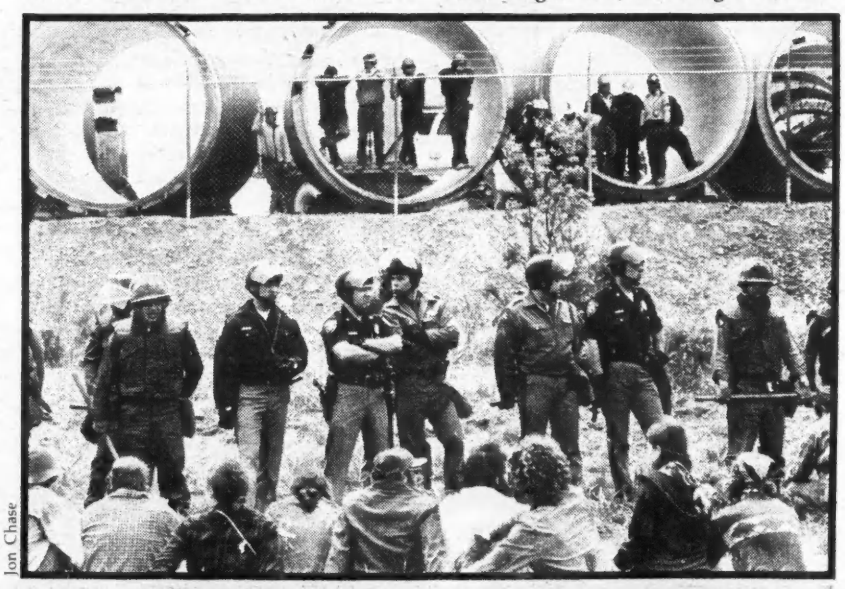
The weekend-long stand-off resulted in 38 arrests and a number of injuries. It also proved, once again, that a physical attack on Seabrook is folly. Neither objective of the Coalition — to occupy the site, blocking further construction, or to prevent the 2400 plant workers from returning on May 27, after a three-day weekend — was even partially realized. Again, the Coalition's confrontation with the police was highly publicized by more than 400 members of the media, who were themselves Maced, pepper-gassed, shoved with riot batons, and drenched with hoses. Again, the substantial economic, technological, and moral arguments against nuclear power were subsumed in the heady excitement of trashing the enemy stronghold. Tactically more sophisticated than on October 6, the Coalition proved itself to be as politically naive as it was at its inception: the distinction between movement-building and self-expression was once again lost on many.

Although some chose to participate as support troops, many logical allies of the Coalition pulled up short of lending their bodies to the siege. For many, this decision was based on the unpredictability of police-*vs.*-demonstrator mayhem. For others, it was exactly the depressing predictability of the action that dampened their enthusiasm for a cause to which they are otherwise committed. Steve Horn, an organizer of last month's Coalition for a Non-Nuclear World demonstration in Washington, was present in Seabrook on May 24 but did not participate in the fence-cutting. "It's predictability that's keeping people home," he said. "The police are professionals in the use of force. A movement that wants to win shouldn't be picking its fight with them. We really need to do some thinking about how to bring a wider range of people into anti-nuclear organizing. I've been to several demonstrations at Seabrook in the past. While townspeople didn't always express support, they didn't express hostility, either. I sensed some hostility this time."

More important than whether or not this most recent action stirred some hostility is the question of how much latitude demonstrators will have in the future. The Direct Action coalition's fixed agenda — dismantling the plant, and nothing less — has left it little room for tempering ideological assertions with strategic considerations. After police had routed demonstrators on Saturday, Steve Horn attended an evening strategy session and was surprised at what he heard. "I expected to hear that people were ready to change around. You know, 'We've had our chance this time, now we have to think of something different.' But I was surprised to hear people say, 'We took down five sections of fence today; we had a very successful day.' There's a great level of frustration that's being expressed at demonstrations like this one. If you honestly believe that nukes are worse than bad, it feels good to have a piece of fence in your hands. It feels good to sit on Route 1 for 30 seconds, even if you're blocking motorists whose support you need."

Steve Hilgartner, a former organizer in the Cambridge office of the anti-nuclear Clamshell Alliance, is currently co-authoring a Sierra Club book on the language of nuclear technology. Despite his background and obvious interest, he did not attend the May 24 demonstration. Although his opposition to nuclear power is almost religious, he disdains protest actions that are tailored for an elite, often frustrated, corps. "From where I stood, last weekend's demonstration seemed like the logical culmination of pursuing those tactics. I think such demonstrations are counter-productive. But they are sponsored by a small group relative to the rest of the anti-nuke movement, and that group is growing smaller while the rest of the anti-nuke movement is getting broader. Their view of being in the vanguard is as out of touch with reality as their view that they can stop the thing.

"The Coalition argument that you have to stop it physically is very confused. Right now, the thing is on the verge of collapsing financially because people at the grass roots in North Shore MMWEC towns — not a bunch of Cambridge radicals imported for the weekend — are saying that they won't buy into it. This kind of opposition may not be as flashy or glamorous, but it's effective. To the extent that the press leaves the impression that the gate-crashers are the movement, the movement is damaged. And it plays right into the hands of the pro-nuclear lobby. The tactics employed are foolish, irrational and ineffective, and they give the impression that those who pursue them are unthinking hotheads. I'm sure that footage of this demonstration and references to it will be used in the next round of TV spots by Mobil and the Edison Electric Institute." In truth, spokesmen for Public Service Company lost no time in turning the scenes of the weekend into agitprop. While demonstrators were still folding their tents, PSC flack Norman Cullerot announced that the majority of the $500,000-plus cost of defending the plant would be borne by utility customers.



Jon Chase

As with the October 6 demonstration, there was a lot about this siege of Seabrook that had nothing to do with focusing the debate over nuclear power and everything to do with flexing and posing and adventuring. Predictably, demonstrators tried to focus attention on whether police were using unnecessary force; police, who confiscated and counted piles of long-handled bolt-cutters, grappling hooks, and other implements of property destruction, sought to give the lie to the claims of non-violence. Neither side's pressing concerns had anything to do with nuclear power. As demonstrators intent on closing Route 1 gathered in the street, only to be rudely shoved out of the way by stick-wielding police, nostalgic chants broke the air. "The people united will never be defeated," was followed by a chorus of "The whole world is watching." One onlooker suggested a correction: "A piece of New England was vaguely interested" — and the demonstrators' belief that they had riveted the world's attention was perhaps the saddest commentary on the day. If, as anti-nuclear organizer Steve Horn suggests, flawed strategies such as those employed last weekend "force people to figure out what does work," the May 24 direct-action demonstration at Seabrook should be the last of its kind.

Still, the movement is anything but dead. Even as demonstrators — actors in some masochistic morality play — stormed the fences, cooler heads were at work on political agendas and strategies that promise to be far more effective. In western Massachusetts, for example, anti-nuclear activists such as Anna Gyorgy are at work slowly organizing what they are calling the Long River Project, a regionally coordinated effort on a nuclear "phase-out" for towns along the Connecticut River, a span stretching from Montreal deep into Connecticut. Gyorgy and company plan to organize around an ecological center, focusing on the bio-region instead of the utility region. If it's effective, the Long River Project will train citizens in how to do their own energy planning, will make the numerical case for alternatives, and will reinforce the overlap between solar and anti-nuclear. "It will be," says Gyorgy, "the campaign that goes on after the election." For Gyorgy, an organizer of the earliest protests at Seabrook, direct-action strategies seem doomed from the start. "In our part of the country, the nukes are in the rural areas and the people are in the cities. When we talk about strategies we're talking about reaching those people — and wanting to win. The early actions at Seabrook were designed to show people the dangers. They've been shown the dangers — but they're not convinced. Which isn't surprising, because 25 years of pro-nuclear propaganda is hard to compete with. We need a strategy that convinces."

Beginning this summer, the Long River Project will canvass state senatorial districts with anti-nuclear referenda. Carrying a battle-ready plywood shield against the state police has it all over carrying a clipboard to Mr. and Mrs. Normal Average at the end of the check-out line at the supermarket, but the latter has at least a chance of producing a positive result. If the anti-nuclear movement is to succeed in taking its issue to the mainstream, it will have to abandon the long shot in favor of the percentage game. The big gamble keeps coming up in the house's favor.

# Letters

to the editor and other people

## FINE

To Anita Diamant:

I just wanted to drop you a line of appreciation for the article you did on Millie Davis (May 13). I think the article was written both sensitively and comprehensively. I also think your personal struggle with the issues raised by her death came through in your writing, a quality I always appreciate in investigative journalism.

Thanks again. You did a fine job.

Dore Penn
EMERGE
Boston

## RESPONSIBLE

The *Phoenix* deserves the thanks of Boston-area consumers for its responsible and unselfish acts in assuring truth in advertising in the paper.

Recently your classified-ad department was notified that it was running apartment-rental ads that were deceptive. Because these ads did not disclose hidden fees, the *Phoenix* discontinued the ads.

While it is impossible to verify every advertisement, you have shown high ethical standards in taking appropriate action. I applaud your concern for your readers and thank you for your help.

Joseph B. McDonough
Deputy Director/Legal Counsel
Boston Consumers' Council

## POLICY

The April 29 *Phoenix* contained a letter devoted to Agent Orange and the Veterans' Administration's handling of the problem. I would like to take this opportunity to provide you with some additional information.

The authors of the letter mention "studies conducted by a prominent Vietnamese surgeon" purporting to show a correlation between Agent Orange, birth defects, and liver cancer; they state that "these significant and alarming findings" were the reason "US medical investigators" concluded more research was needed in this area. In addition, they allege that VA hospital physicians are "specifically prohibited from conducting chromosome analyses, sperm counts, or biopsies on fat tissue." They conclude that there is ". . . a consistent and deliberate attempt to obstruct a full exploration of the consequences of Agent Orange exposure."

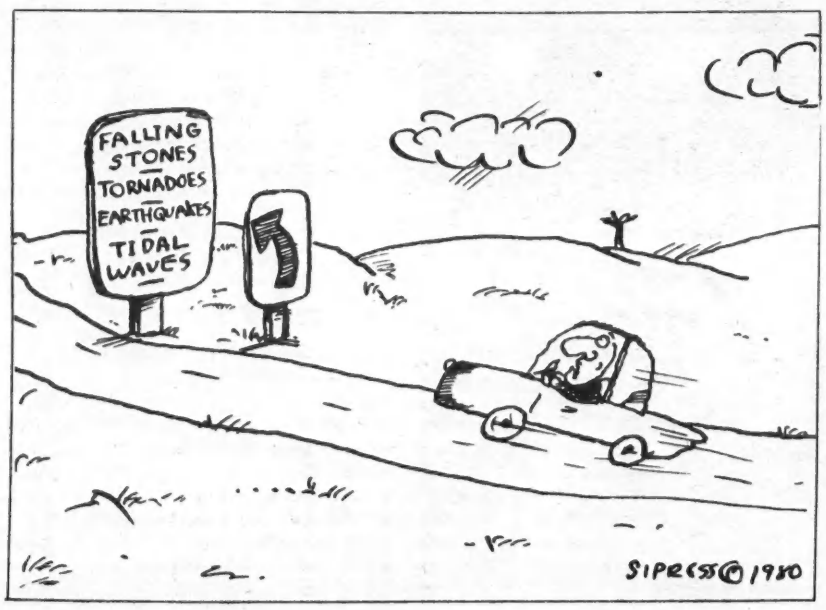
In cooperation with the Environmental Protection Agency, the National Institute of Occupational Safety and Health, the Armed Forces Epidemiological Board, the Center for Disease Control, and the Department of Agriculture, the Veterans' Administration has been reviewing existing medical literature on the effects of defoliation compounds on man and animals. These studies indicate that most of the defoliants used by the US Armed Forces in Vietnam have a low level of toxicity, and are rapidly absorbed and completely excreted. One of the compounds, dioxin, may have a significant potential for toxicity; however, there is currently no consistently reliable method for its assay, nor any way to interpret dioxin levels in terms of degree of duration of exposure. The studies currently available indicate that any toxic effect from exposure to defoliants, with the exception of chloracne, are immediate and short-lived.

It is the policy of the Veterans' Administration and of its local medical center that all veterans who claim exposure to herbicides during the Vietnam War receive a thorough medical examination and follow-up over the years, so that any long-term complications resulting from these chemicals can be detected and treated. As more information becomes available as a result of several ongoing studies, and once a reliable and interpretable method for evaluating alleged exposure to Agent Orange is found, the initial contact through our current protocol will become an invaluable reference source for re-evaluating these veterans.

Veterans not requiring immediate hospitalization receive a comprehensive medical examination, which includes laboratory tests. The results of the exam are retained in the patient's medical record. Chromosome analyses and sperm counts are expressly encouraged and performed where indicated as part of the current VA examination protocol on Agent Orange. Fat tissue biopsies are an experimental tool, being utilized in a few centers around the country presently involved in research. They have not been proven to be a consistently reliable method involved in the assaying for dioxin; and furthermore, no one seems to know what a certain tissue level of dioxin means or how it correlates, if at all, with any long-term effects in humans.

Any veteran desiring additional information on this subject should contact the VA Medical Center, at 323-7700, extension 5608, and request an Agent Orange examination. Thank you for the opportunity to provide you with this information.

William H. Kelleher
Director, VA Medical Center
West Roxbury




## TRUCKIN'

I found your article "A Touch Of Class I" (May 20) very informative and revealing in its attempt to present the truth about tractor-trailer schools. I attended two schools (having flunked a course at one) and finally got my license. Attending a trucking school requires a lot of true grit and passing a course at one means a lot of serious and determined effort. All of this will prove fulfilling in the end. There is more to passing a training course than just wanting to drive a truck for a lot of money.

However, I am curious about how the writer got an opportunity to drive a truck with a "pink permit in hand." Tractor-trailer permits issued by the Registry are green. So much for a small error. I hope that the writer will get his license and continue writing for the *Phoenix*.

Ronald Tomczykowski
Lynn

## CANTFUL

Marco Trbovich's savage and sloppy diatribe against John Anderson and his independent candidacy (April 29) is an astonishing mishmash of callow emotionalism, ancient history, and schoolboy presumption. To suggest, as Trbovich does, that "there is a striking similarity between John Anderson and another politician (Carter) who came to us bearing his good intentions" reflects the author's narrow, "Newfieldian" mindset and a gargantuan disregard for the facts.

While Carter the candidate bludgeoned us with virtually daily bulletins on his born-again religiosity, Anderson has rigorously eschewed any mention in his hundreds of public speeches of his personal religious preference. Also, candidate Anderson, unlike the "trust me" Carter of 1976, has specifically addressed the tough issues; taking definitive stands on energy, women's rights, the economy, the budget, foreign policy, abortion, defense spending, homosexuals' rights, draft registration, etc.

Further, the irrelevant dredging up by Trbovich of Anderson's sponsorship some 15 years ago of the "Christian amendment" — an action that Anderson has repeatedly disavowed and still finds embarrassing — is petty, nickel-and-dime criticism that demeans the journalistic process and conveniently overlooks the verities of Anderson's immense political and social growth over the past two decades.

Finally, and perhaps most vexing and damaging, is Trbovich's cantful prediction that the Anderson independent candidacy "may also deliver the presidency to Reagan in the fall." This egregiously mistaken assumption (accompanied by not a scintilla of supporting evidence) not only is refutable by numerous better-known and better-informed sources (*e.g.*, Tom Wicker, James Reston, Lou Harris, *Globe*man Robert Turner, etc.) but also unwittingly serves as a source of misinformation and discouragement to those who, like Trbovich, abhor the very thought of a Reagan presidency.

Among the states that Anderson has targeted and would hope to win in November against Reagan and Carter are: California, Oregon, Washington, Illinois, Indiana, Michigan, Maine, New Hampshire, Vermont, Connecticut, and Rhode Island. *All* of these states voted Republican in the last election. In addition, if the Anderson candidacy forces the election into the US House of Representatives it would (considering the breakdown: 29 Democratic delegations, 11 Republican, 10 even) effectively foreclose any possibility of a Reagan election. In this troubled political year, Anderson could very possibly *win* the election in November — and despite Trbovich's closet calculations, there is damn little chance that an Anderson candidacy could ever benefit a Ronald Reagan.

William T. O'Donnell Jr.
Malden

*We welcome responses from readers. Letters should be typed (double-spaced), if at all possible, and they must include the writer's name, address, and telephone number. The last is solely for purposes of verification; only the name and town will be printed, and these may be withheld if there is good reason. All letters are subject to editing for reasons of space, fairness, literacy, and libel. All letters will be considered to be for publication unless the writer states otherwise.*

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**In next week's**

**LIFESTYLE**

- Vacations: Who says it's easy to go away?
- Heavenly days: New uses for empty churches

# Personally...

## The games people lose: Finishing last in Life and other amusements

by Charles P. Pierce

Board games used to be marvelously uncomplicated things. The reason they used to be marvelously uncomplicated is that I would always lose.

The more cynical folk in this world will undoubtedly point out what appears to be rank self-pity in that statement. But that is hardly the case. I simply *never* won. The only time I can recall even coming close was in one particularly hotly contested game of Life.

I was approaching one of those small, green plastic mountain ranges across which stretched a bridge leading toward "Millionaire Acres" (that high-priced piece of real estate that is the game's ultimate goal, and in which I could usually be found waiting tables or serving drinks).

As my opponent's car got to the middle of the bridge, with mine a mere one space behind, my spin came up two. I was seized with an almost uncontrollable desire to sideswipe his car, thus sending him and his strange brood of pink and blue peg-like children tumbling into the river. (Once again, I had managed to stay childless through another entire game. Since you can generate a good piece of change for your kids in Life, this can cost you considerable capital. Yet I continually buzzed around the board like some sort of small plastic Carthusian.)

Two turns later, my opponent landed on "Revenge" and, acting on evidence that could only be circumstantial, sent me backward, beyond the bridge, where, as far as I know, my car remains to this very day.

This was by no means an isolated incident. Even during my childhood, the dismal pattern clearly evinced itself. I even managed to lose at Candy Land, a game for preschoolers, the rules of which are such that well-meaning parents can go into the tank against their four-year-olds and not have the kids get wise until some time during their baccalaureate presentations at Stanford.

Put simply, Candy Land has no dice, no spinner, and a completely straightforward approach. You draw a card and go to the next space colored the same as the square on your card. Occasionally, you hit a picture of some sort of confection. You move to the space bearing that image, even if that means moving backward.

For three years of my preschool life, Candy Land whipped me. Just as soon as I'd get within four or five spaces of the finish line, I'd come up with the ice-cream sandwich and have to move back to it.

This would happen to me eight or nine times in a row. Spending my toddler years perpetually stuck on an ice-cream sandwich warped me not a little. To this day, I cannot look at anything in black-and-white, be it nuclear power or white sidewall tires. I am firmly convinced that, had Milton Bradley ruled over Olympus, Sisyphus would have spent eternity playing an endless game of Candy Land against the Harpies.

I grew up, but things got little better. As I have said, Life was unfair. Some college chums got me involved for a brief period in regular games of Risk, but they (and I) should have known better. From the outset, my campaigns were plagued by catastrophe. For one thing, my armies were always perplexed by the game's map of the world. Something called "Western United States" extended from Toledo to Topanga. My forces became confused and often were found making covert commando raids on the beer nuts that customarily ranged over the Baja.

I was also beset by natural disasters. On one occasion, I was mounting an invasion in Kamchatka. Concerned with the purple hordes massing along the Sea of Japan, the player in possession of the Yukon put his drink down on a corner of the board near Australia. Instantly, a massive tremor shook the entire world. My forces were scattered to the four winds. Some were drowned in pools of beer, others tried fruitlessly to hack their way through deep-pile carpeting. I found some gallant souls fighting a brave but ultimately futile holding action against a bowl of Doritos.

After this, I swore off games, except for an occasional jaunt around the Monopoly board. During these, I would invariably wind up as the Thimble. I was, of course, immediately doomed. No one will sell a high-rent piece of land like Park Place to a Thimble. The Top Hat got most of those, when it wasn't busy elsewhere, buying up all the railroads. Thimbles usually ran seedy hotels at the intersection of Baltic and Mediterranean, where the administrative assistant for the Community Chest would go to behave shamefully with a man in a frock coat and walrus mustache.

Recently, however, another game has been brought to my attention. Dungeons and Dragons (or D&D, as its devotees call it) has apparently been one of those things that takes the country by storm while I am buying some lunch meat or something. In a very simplified form, the game involves the creation of a fantasy world in which hill giants, Orcs, Frost Creatures, and other delightful folk abound. A Dungeon Master is the only one who knows all things about this world. It is against this world that you play.

Hard-core D&D fans swear that the game is more than that. A Michigan college student disappeared and many reasonable people assumed it was because he had gone off to play a super game of D&D in the university ventilation system. He eventually turned up in Texas, which, evidently, does not conclusively prove that he didn't get there while playing the game (although science has determined that Frost Creatures indigenous to Texas are quite docile due to their having been reduced to puddles at birth).

At first, the game appealed to me. A completely imaginary world meant freedom from the tyranny of Top Hats and spinners. There were dice involved, but what each roll actually signified was up to the Dungeon Master. As has been obvious, it was the realism in other games that had done me in throughout my life. D&D seemed exactly like what I had been waiting for.

I conjured up fantastic visions of conquest. Demons fell under my fire-spells. My two-handed broadsword turned countless dragons into scaly Burger Bits. A wave of my hand, and Finland was magically transported to the south of France, causing consternation in restaurants and the premature invention of water-skiing.

But a lifetime of losing turns does not fade from memory easily. (I believe I still hold the Life record in this category. I have lost more turns than Robert Taft.) The more I thought about D&D, the less I could distinguish it from among all those other games that had proven so frustrating. Finally, a horrible dream came to me and I abandoned the idea completely.

I was sitting outside a barracks in Kamchatka. It was extremely cold and I was shivering in my purple uniform. I had the vague suspicion we were going to invade something, but none of the officers was talking about any country I had ever heard of.

"The Ural," one said. "That's got to be the staging area."

"Nonsense," scoffed another. "We swing through Western Australia and up into Irkutsk."

I thought it strange that the geographic designations were so broad and imprecise. My finger poked through the end of one of my purple gloves. I took out my sewing kit and saw that they had left me nothing but a supply of lavender thread and one battered thimble.

I went to work fixing my glove. Suddenly, the earth began to shake. Men fell all around me. Blue peg-like children hopped oddly around and screamed for Life Insurance. I somehow managed to keep my seat on the bench.

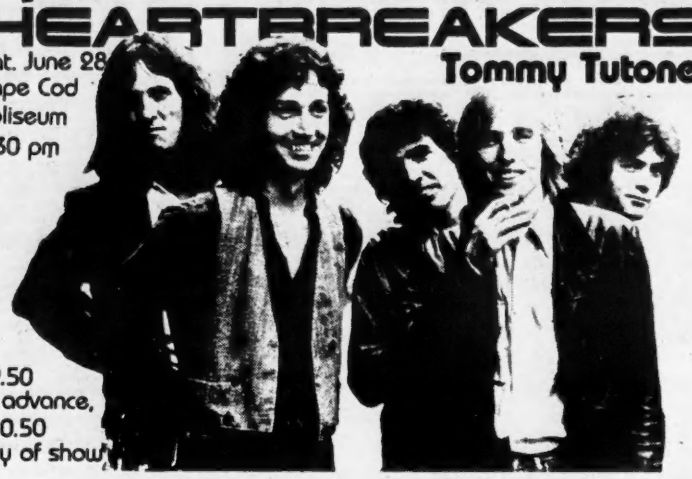
Looking up, I saw that it had not been an earthquake at all; rather, it had been the footsteps of a huge, furry beast. The beast was all in white. Its hair was white. Its coat was white. Even the funny triangular hat it wore was white. It carried a square tin box. "FROST CREATURE FUN," a sign on the box read. "FREE SAMPLES."

"Have one," the creature said. And he tossed me an ice-cream sandwich.

I awoke and found myself tossing two cuff links across my bed in a desperate attempt to roll doubles and escape. ●


DON LAW PRESENTS

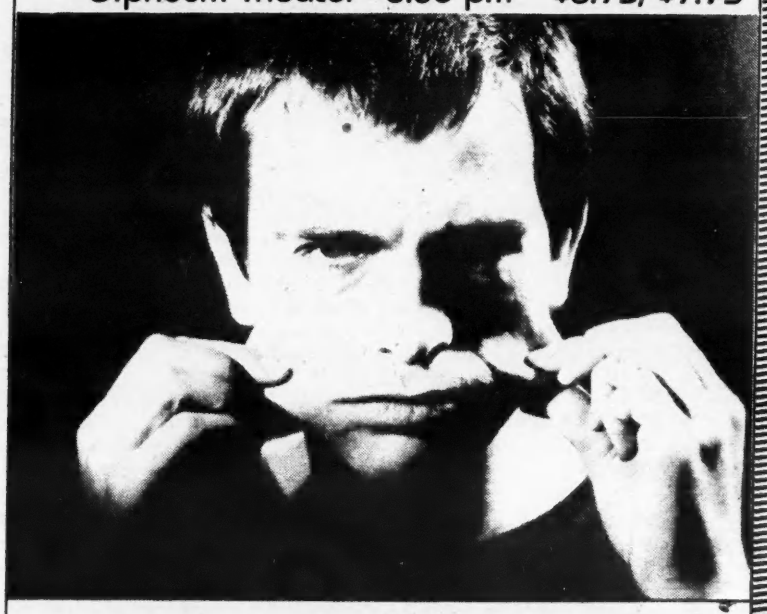
TOM PETTY & THE HEARTBREAKERS
Tommy Tutone
Sat. June 28
Cape Cod Coliseum
7:30 pm
$9.50 in advance, $10.50 day of show



heart
IAN HUNTER BAND
Featuring Mick Ronson

Sat., June 21
7:30 pm
Cape Cod Coliseum,
S. Yarmouth, Mass.
$8.50 in adv.,
$9.50 day of show

petergabriel
July 8
Orpheum Theater 8:00 pm $8.75; $7.75



Rush
Postponed to Sept. 6, Cape Cod Coliseum. Tickets for May 17 will be honored on Sept. 6.

Orpheum box office is now a **Ticketron** outlet selling tickets for all events.
Tickets available at **Box Office, Ticketron, Elsie's Ticket Agency**, Kenmore Sq. & Harvard Sq., **Out of Town Ticket Agency**, Harvard Square, 492-1900, **Concert Charge** (all charge cards accepted) 426-8181, **Village Food Store Ticket Centers**, Acton (263-2345, Clinton (365-9872).

Boston Herald American

PEACE

"During the past 30 years, Israel and Egypt have waged war. For the past 16 months, these two great nations have waged peace. Today we celebrate a victory — not of a bloody military campaign, but of an inspiring peace campaign. Two leaders who will loom large in the history of nations — Anwar el-Sadat and Menachem Begin — have conducted this campaign with all the courage, tenacity, brilliance and inspiration of any generals who ever led men and machines onto the field of battle.

"At the end of this campaign the soil of the two lands is not drenched with young blood. The countryside of both lands are free from the litter and carnage of wasteful war. Mothers in Egypt and Israel are not weeping today for their children fallen in senseless battle. The dedication and determination of these two world statesmen have borne fruit. Peace has come.

"I honor these two leaders and their government officials who have hammered out this peace treaty which we sign. But most of all I honor the people of these two lands. . . ."

*Excerpt from President Carter's remarks at the signing of the treaty.*

'They shall beat their swords into plowshares...'

The signing: It's shalom and salaam

MEN OF PEACE

Timetable for carrying out treaty

Additional treaty coverage

FUTURE: The treaty has reduced the threat of war, but there are dangers, too.

ARAFAT: PLO leader vows revenge on the U.S., Israel and Egypt.

MOOD: Egypt greets news with wary optimism, Israelis celebrate, but bombs mar joy.

MEN: How two enemies who believed in violence came together in peace.

PARTY: President Carter throws a party in a striped tent to celebrate treaty.

See Page 8

Index and weather on page 3

The Middle East treaty: Countdown to disaster? See Page 35

Boston Herald American

The nuclear clock was running and nobody knew the right time

Timetable of confusion

Denied cop job, she'll get $29G

Hotel fires: Someone 'meant to kill'

Gas will go up . . . faster

Flames, fear . . . 'Amazing no one's dead'

Hair dryers cancer risks?

Quebec votes emphatic 'No' on independence from Canada

Dwyer powers Red Sox

Boston Herald American

DAY 200

The outlook: Uncertain

What they've missed

The anger at home

A daughter's anguish

What the people say

Reform package on precipice

Bush big winner in Michigan

# FORST UPON US

## *Would you buy a newspaper from this man?*

by Dave O'Brian

What would you say about a newspaper executive who enjoyed calling women on his paper's staff and asking them embarrassing sexual questions?

And would you say the same thing if you were informed that he is *also* described as a sweet and sensitive man whose closest friends are women? Would you be at least momentarily confused?

Well, what if you then learned that the guy had a reputation for arbitrarily firing career journalists in a cold, ruthless fashion?

And would that assessment hold up once you were told that the very same fellow went out of his way to offer money, advice, and even a place to live to troubled young reporters?

Well, suppose it was said that the guy had a tendency to tell reporters to write about hippopotamuses and psychics, and wrote headlines before the stories were written?

Or if it turned out that he also had overseen and edited a nine-month-long investigative project that ended up copping a Pulitzer Prize?

You might say he was a mass of contradictions. You might even go so far as to say that such a man would be weird enough to print the word "hit" on his front page 3000 times.

And you'd be right, but you still wouldn't believe it.

* * *

Carl Yastrzemski had finally belted home run number 400, and all the media outlets in town, including our two daily newspapers, had reacted with enthusiasm. Especially the *Herald American*, which churned out a front-page "YAZ" headline and photo that would have been an overreaction to the Second Coming.

Trouble is, a much more significant Yaz milestone was due shortly, his 3000th career hit. So how would the *Herald* — which seemed to have already shot its wad on the subject — deal with that? Close observers of the born-again *Herald* didn't have to ask. They knew the city's "other" daily paper, in the midst of yet another attempt by the Hearst Corporation to turn it around, would come up with something dazzling, or silly, or brilliant, or stupid. But at least different.

Sure enough. The September 12, 1979, *Herald American* front page offered us 3000 hits quite literally. That is, the word "hit" was printed on the page 3000 times. "I drove the photo department nuts. They wanted to kill me," remembers Don Forst, the man who has been remaking the *Herald* in his own image since he was named editor of the somewhat desperate little newspaper, early last year.

"Sure it was a stunt," Forst added, "but it was legitimate. People reacted to it. They were counting all those hits." Besides, he feels, by the time your average newspaper reader picked up that morning's edition, he had already seen televised replays of the big moment a half-dozen times. So the *Herald*'s job was to offer something else entirely. And that, in this era of short attention spans and the phenomenon of instant, if superficial, electronic journalism, is just not easy. "You're asking a guy on the subway to pay attention to you when he's worried because his wife won't sleep with him and he owes his bookie 50 bucks," Forst philosophizes. "There's a lot competing for his attention. You've got to grab him by the throat and not let go."

Don Forst, this would-be throat-grabber, is a 47-year-old journalistic mini-legend who is variously described by those whose lives and careers he's touched as a giving, caring friend "with a certain sweetness about him," a "shrewd son of a bitch who doesn't care about people," an old-fashioned romantic type "with an extraordinary capacity for intimacy and closeness," and a macho type "who enjoys using vulgar language loudly in the presence of women — he does it more frequently than you'd consider normal." He's short and spare, something of a cocky little showoff — a snazzy, costumy dresser who likes gourmet cooking, savors expensive wines, and sports bangs (he'd be at home in a British rock group *circa* 1964). He's an ambitious, aggressive wise guy of a workaholic whose goal since he was a cub reporter has been to become top dog at a newspaper, *any* newspaper. "I will beg, borrow, steal, and lie to scratch my way to the top," he once told a lady friend. He's a man of many faces, or masks. He's an operator. And his job right now is to save the *Herald American*. He's spent the bulk of his career at Long Island's *Newsday*, but has toiled at no fewer than 11 newspapers. Or, as he has glibly put it, "I've cured 10 sick puppies. This is my 11th."

His most recent throat-grabber hit the streets two weeks ago. While the *Globe*'s page one featured a post-eruption photo of Mt. St. Helens, Forst devoted most of the *Herald*'s front page to the arrival of the 200th day of captivity for the hostages in Iran. It was a telling package: a screaming "DAY 200" headline highlighting five quickie stories, including random comments from just plain folks, an open letter to the hostages, and the full text of a piece of tacky commercial exploitation — a recording called "A Letter from Allyssa," in which the daughter of hostage William Keogh tugs at the heartstrings to the tune of "America the Beautiful." All this surrounded a dramatic graphic depicting the Ayatollah Khomeini trampling all over the American flag. It was all designed to play on — if not pander to — the readers' presumed anger and frustration, but it didn't offer one iota of insight or understanding. Or news. Forst, though, denies it was done cynically. "I'm anti-ayatollah and pro-American," he said with a seemingly straight face. "In our wisdom or our folly, we thought that day 200 was a significant or a 'peg' day. Besides, thanks to television, I think most people had already seen those volcano pictures up the old ying yang."

Forst has, if nothing else, made the *Herald*'s front page distinctive — perhaps more so than any other page one in the country. It's his daily personal statement and, for good or ill, it has given a troubled newspaper that had been through too many changes in too short a time a badly needed identity. The word "INFLATION" has soared almost three-dimensionally off this page, Norman Rockwell's homespun renderings have graced it on the Fourth of July and on Thanksgiving, Disney's own Mickey Mouse has dressed up an otherwise routine state-expense-account story, and when President Carter suggested re-instituting the draft, the *Herald* coyly plopped his face onto that Uncle Sam "I Want You" poster. Oh, and the *Herald* translated the president's latest anti-inflation message into a front-page medicine cabinet filled with bottles of "Carter's little economic pills."

And there have been such punchy and to-the-point headlines as the delightfully ungrammatical "You better not cross King" (when the governor fired a woman for disagreeing with him) and "Iran dances on our graves" (after the failed attempt to rescue the hostages). "I like to write accurate but vibrant headlines," he said. "I have literally taken suggestions from the janitor. All headlines should be written in the jargon of the barroom."

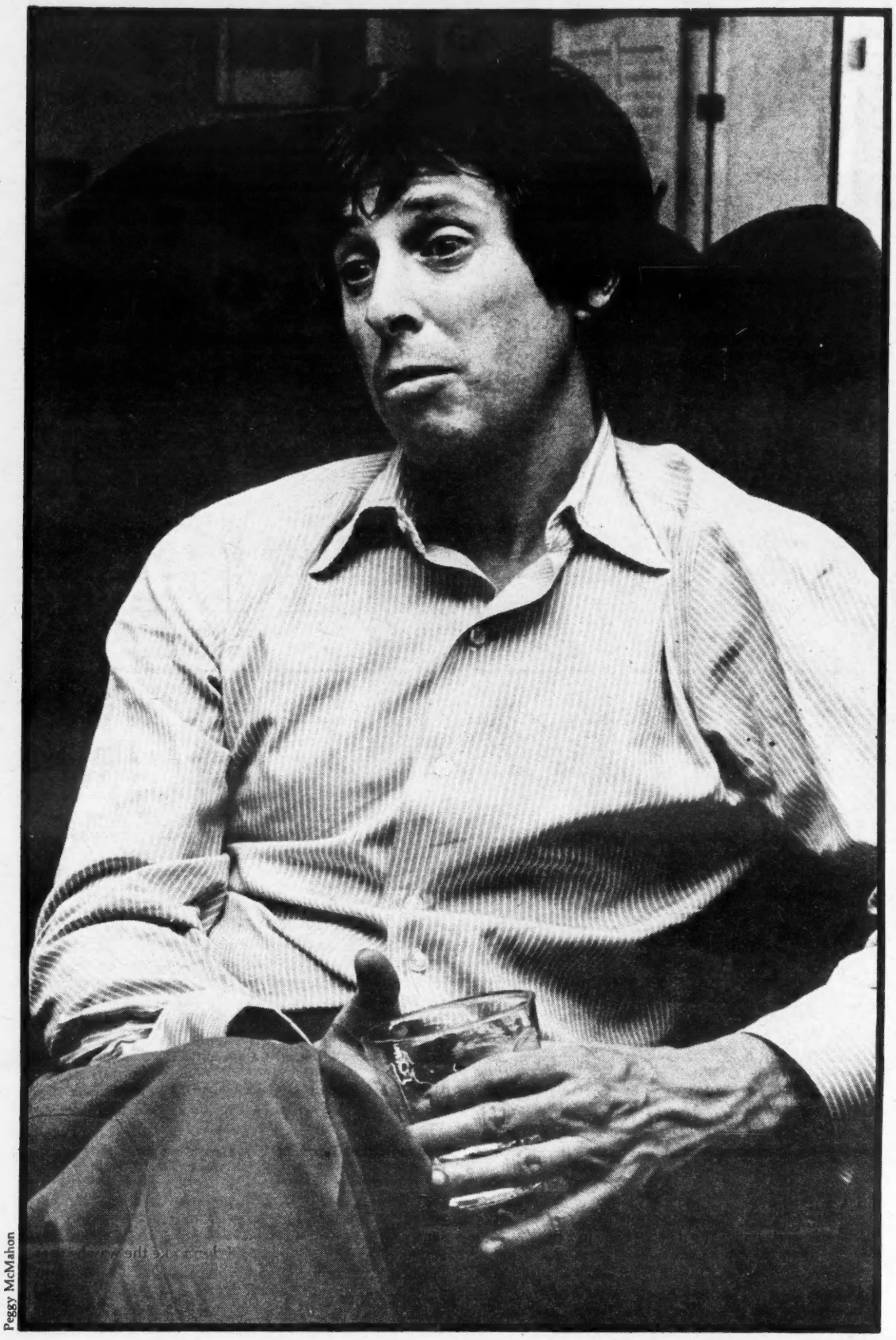
The clear message to the reader is that, despite rumors to the contrary, the *Herald* is alive. And, more important, that it is not the stodgy, elitist *Globe*. But Forst's attempt to clue readers in to his paper's "new life" has sent a different message to the paper's Pulitzer Prize-winning photo department. "I don't like the way he uses pictures," said *Herald* chief photographer Kevin Cole. "He tries to put a lot into a small amount of space, and they don't get displayed properly. My ideas and his are different. He likes this graphic shit and I don't. Some of it is graphics just for the sake of graphics." "It's a question of taste," agrees *Herald* photographer Peter Southwick. "To me, the appeal of a newspaper is a good story and a good photo. I disagree with using so many graphics." Both, though, are quick to praise Forst for working hard and for caring. "He's demanding. He can be a pain in the ass," said Cole. "You curse him while you're doing it. But he's here, too. He's thinking about this paper 24 hours a day."

Forst also made a point, shortly after his arrival at the newspaper, of treating his photographers — most of whom had never even gotten a nod from an editor, let alone a thank you — to a dinner at the Copley Plaza. And Cole remembers fondly the telephone greeting he got from the editor at his mother-in-law's house on Christmas Day. "How," he asks, "can you stay mad at a guy like that?"

There are those who manage. Though Forst's flair for packaging has been described as "brilliant," when he misses, he *really* misses. A case in point: a front page in March of 1979 on which a puffy Arthur Fiedler profile was paired with a story on a night at the Pine Street Inn. The headline in the first edition was "Arthur Fiedler's joy, genius . . . Pine St. Inn's despair, distress." By the late edition, though, the head had been changed to "A treasure . . . Fiedler's genius. A tragedy: the men of Pine St." Forst was convinced these stories were *somehow* related. He just couldn't decide whether the ingredients were joy and despair or treasure and tragedy.

Beyond that, *Newsday* staffers still remember with distaste the day that Forst, one of the paper's three managing editors, headlined the court decision in the Karen Ann Quinlan case with the words, "They Can Pull The Plug." And Ernie Volkman, former *Newsday* national editor, claims that Forst wanted to dramatize the B-52 bombings of North Vietnam with a "bring the war home" technique. "He wanted to superimpose the grid pattern of a B-52 bomb site over an aerial photo of Levittown," Volkman said. "But not even the North Vietnamese were saying that civilian settlements were being bombed. A front-page idea of Forst's can be sensational and bizarre, but wrong. That's about as irresponsible as you can get."

To be fair, Forst recognizes his tendency to go off the



Peggy McMahon

Three Bruins suspended, others fined for row

Bullets tame the Celtics, 118-107

Boston Herald American

Consumer prices soared 13.3 percent last year, the biggest jump in 33 years, the government reported yesterday. Oil and gasoline shot up 37.4 percent, mortgage interest 34.7 percent, housing 15.8 percent, food 10.8 percent. Here's how your neighbors are trying to cope

INFLATION

FUEL

FOOD

SHELTER

Q. Is the government doing anything to reduce inflation? A. Yes, but it isn't doing enough

deep end at times. No sooner, therefore, had he arrived here last summer from his executive editor position at Hearst's *Los Angeles Herald Examiner* (after he had reportedly responded to *Herald American* publisher James T. "Tom" Dorris's job offer by saying, "I'll shoot craps with you, but not if you tie my hands") than he recruited an old friend and *Newsday* colleague, Jim Toedtman, to be his own executive editor and, in effect, to keep his feet on the ground. "I'm the keel that does help keep some balance," Toedtman says. "There have been times when he's suggested something and we've had a quiet conversation and not done it. Mostly, though, I refine his ideas. Obviously, I don't change his mind that much."

Even so, when Forst is on, he's memorable. Reporters at *Newsday* still fondly remember the day after the opening of Lieutenant William Calley's trial, when the cover was simply a Calley silhouette filled with some of the day's dramatic testimony. And when New York City was blacked out in July of 1977, he was responsible for a stunning *Newsday* front page consisting entirely of a stark photo of the Statue of Liberty powered by New Jersey generators, the only spot of light in a sea of darkness.

He has not yet reached such heights in Boston. His front-page flair really is better suited to the tabloid form, which Hearst stupidly abandoned hereabouts back in 1972. He came close, though, with his front pages following the accident at Three Mile Island — especially the March 30, 1979, one, which featured seven clock faces, each showing a different time of day, and under those clocks seven different official comments on the amount of radiation released, quotes ranging from "no radiation leaks" to "radiation levels inside the reactor building register 1000 times normal." The headline: "The nuclear clock was running and nobody knew the right time."

Ironically, though, the reporter who wrote the Three Mile Island stories appearing under Forst's creative headlines and graphics, energy and environment writer Michael Gold, has since left the paper, complaining of what he calls Forst's "flashy, superficial, and gimmicky" style. "He would say that the kinds of stories I wanted to go after were not of interest to the readers he was after," says Gold, who now writes for *Science '80*, a general-interest science magazine. "I wanted to talk to people who knew about foreign markets and the forces that were really shaping gas prices. He wanted stories stressing what the gas dealers and customers thought about the high prices. It was a a matter of choice — the quick-hit, man-on-the-street stories rather than detailed, more thoughtful but less sexy stories." Mike Conniff, another former *Herald* reporter, has a similar complaint. One day Conniff was assigned to write a story about a Jehovah's Witness who'd died during childbirth. The headline: "They had to watch her die." The next day he was sent out to interview a psychic. "I began to feel," he says, "that I was getting a lot of clips I could show to the *National Enquirer* and no one else." Forst also began to demand lots of short, quickie stories from the *Herald*'s investigative so-called "Probe Team" — stories about missing streetlights and gold stickpins that Ed King was giving to his supporters.

"I think it's an accurate criticism," said Forst of such complaints. "This paper cannot fight pitched battles. We have to go for the quick hits, the Viet Cong strikes." (Though he later amended this line to "Minuteman strikes," remembering, he said, that he's in Boston now.) He stressed, though, that he's not opposed to long-range investigations. They simply are luxuries the *Herald American* can't afford. Indeed, when he was at *Newsday*, Forst worked with investigative superstar Bob Greene and a team of reporters on a nine-month project that produced a 43-part series called *The Heroin Trail*, which won a Pulitzer Prize. Forst says that expenses alone exceeded $100,000 on that project.

In many ways, it is said, he has been able to move from paper to paper and city to city by adapting instantly to the needs of the moment. "He's taken a worthy style to a kind of style that can help this paper survive," said one *Herald* reporter. In other ways he doesn't change at all. One complaint voiced both by *Newsday* veterans and *Herald* staffers, for example, is that he sends reporters out with preconceptions, and frequently has his headline written and his graphics designed before the story is even researched, let alone written. He denies this. "I might say, 'Can I use this head?' " he demurs, "but I don't think I've ever told a reporter to write the story to fit the headline."

More than one *Herald* reporter thinks otherwise, but this contradiction may boil down to a mere semantic difference. Forst, for example, proudly pointed out his front page follow-up to the tragic story of Louise Trahan, the Haverhill grade-school teacher who was hit in the face with a chuck of granite dropped from an overpass on Route 93. The page featured four drawings her students had sent to the hospital and the headline, "Mrs. Trahan, your kids love you." "I knew the headline I wanted to write on the Trahan story at 9 o'clock that morning," he said, "and I knew I wanted those cards. What I didn't know was if I could get those cards." The result was another classic, humanized, direct, and heart-tugging front page. "The *Globe*'s headline would have been something like, 'Youngsters remember her fondly,' " he suggested. "What bullshit!"

One of Forst's professed two main goals is to make the *Herald* distinctive. He's won that one by default. His other goal? "Credibility," he said. "I want the *Herald* to be thought of as a reliable source of information." That's a tougher one, given the reputation of the rag he's inherited. But it's possible. What remains of his staff is a hard core of competent, hard-working people, a handful of seasoned veterans and a number of eager, energetic kids. But after 26 editorial staffers were laid off last fall, Forst was left with barely 130 people, including secretaries and clerks, in his entire department. "It's all an act," said a disgruntled reporter. "There's no staff. It's all done with mirrors."

That's not entirely true, but true enough to make Forst's survival strategy not only the most sensible one, but maybe the only possible one. "We can't cover the world," said *Herald* managing editor Bob Sales, "but we can cover the readers' world. We can be the people's paper. We can tell a story in a way that explains to people how it affects their lives." "Don wants to fight (*Globe* editor Tom) Winship by covering Boston better," said a friend in whom he confides. "He's quick to get upset about the *Globe*'s pretensions about competing with the *Washington Post* and the *New York Times*. If that's what the *Globe* wants, then he wants the *Herald* to be the Boston paper of the two."

"*Newsday* is a terrific paper with a lot of resources and money that it's willing to spend," said Forst. "But after it was knighted by *Time* magazine as one of the nation's 10 best, there seemed to be a pulling in. It became less imaginative and less daring, which is what happens to a successful paper until it's pushed to do otherwise . . . . A second paper that's trying to make it is not an ivory tower kind of place. The fun of it is the success you achieve against ridiculous odds."

Just how ridiculous are those odds? Well, the latest figures are not yet in (basically because the *Herald*, in the midst of a drastic overhaul of its distribution system, has missed the Audit Bureau of Circulation's spring filing deadline) but as of last fall, the *Herald*'s daily circulation had dwindled to 263,584 papers, as compared with 491,682 for the *Globe*. On Sunday, meanwhile, the *Herald* had lost nearly 50,000 readers in a year, ending up at 329,891, while the *Globe* had inched up to a whopping 710,731. And as a result of the depressed economy, both papers have lost advertising lines in the past year, but the *Globe* maintains something like a five-to-one edge over its competitor. Those who know such things maintain that the *Herald* may now be losing as much as $10 million a year.

Such news must be especially depressing to the likes of Don Forst, a fellow who actually claims that everything that appears in a newspaper is a news story — even a

*Continued on page 12*

# Bushwhacked

## How the Republican front-runner came in second

by Charles P. Pierce

Louie's On The Wharf represents most of what is coming to be the toniest section of New Bedford, a series of old piers being redone to the extent that Ahab would not have been allowed to land the *Pequod* there until he managed to wrestle Mr. Stubb into proper attire. It is one of those curious New England restaurants that are apparently of the opinion that there's no greater boon to pleasant digestion than the sight of roosting herring gulls.

A few weeks before the voters in three New England states would begin the process of turning "Big Mo" into "no mo," George Bush stopped at Louie's to address the New Bedford Chamber of Commerce. Dozens of local solid citizens leaned back in their chairs, causing discarded lemon wedges to drop into not a few laps. Bush rounded into a peroration not dissimilar to that which Jimmy Carter had used to resuscitate audiences in 1976.

"I am optimistic about this country," Bush concluded. "I know that some people might come after me with a net for that, but I am."

The piers outside Louie's are not yet totally renovated. Outside, a fishing boat called the *Janna Lee* was pumping bilge into the channel. Bush had been sharp enough to refer to the *Janna Lee*. It was a front-runner's instinctive move, and the members of the Chamber had cheered.

Bush and his entourage went out a side door and into a parking lot. Once there, someone decided that it would be a good idea for Bush to walk down the pier and talk to the crew of the *Janna Lee*. It would be a good "photo opportunity."

The knot of people moved down the dock. There was much jostling. With print reporters threatening to test the buoyancy of television equipment, and technicians threatening to perform similar experiments with the print reporters, it began to look like an electrified rugby scrum. The crew of the *Janna Lee* lounged against the mooring posts and took it all with considerable equanimity.

Bush shook their hands and looked up at the radar dish that was revolving slowly at the top of the mast. "Gee," he said, "this is a beauty. You own it?"

One of the crewmen pointed to another. "He does," he said.

"Well, it's a great-looking boat," Bush replied.

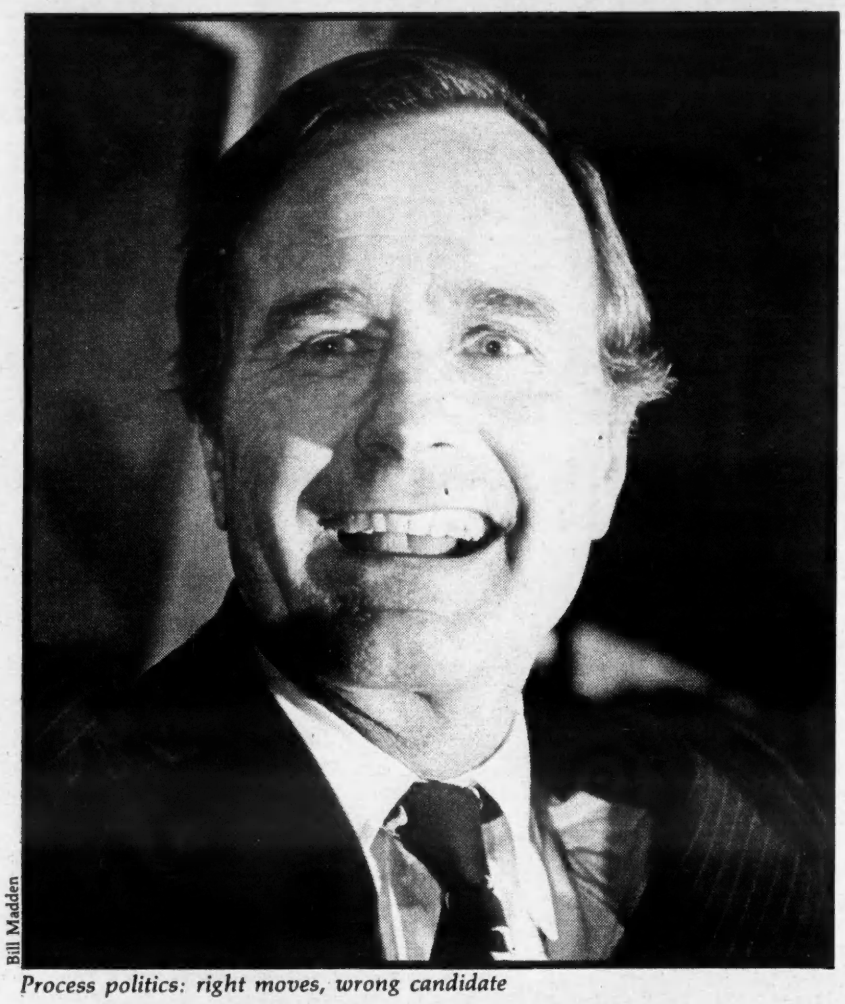
The captain looked up. "You gonna do anything to keep those oilmen out of our ocean?" he asked. Incredibly, it was the first time in the whole New Bedford trip that anyone had brought up offshore oil exploration. Bush, who amassed a considerable fortune in developing the equipment for such projects, thought for a moment.

"Well," he told the fishermen, "we've got to do all that we can to make sure that the technology is safe. But you guys have to admit that you need the fuel as much as everybody else does."

That about killed the discussion. There was some small talk exchanged before the campaign retinue jounced back up the pier. "I guess he just doesn't understand that you can't sacrifice one industry for another," the captain said softly. They were not buying it. They would never buy it, not even if Bush were to return alone later, take off his overcoat, sit down on a mooring post, and spit into the harbor.

* * *

Perhaps now that his campaign people are using the issue papers as scratch sheets to determine how far into debt they may have fallen, it may be hard to remember what a genuinely hot roll George Bush seemed to be on at the beginning of the year. He had come from nowhere to win in Iowa, just as Carter had in 1976. Ronald Reagan's campaign operation was about to be decapitated. John Anderson still symbolized the remote boondocks of the Republican party.



Bill Madden

*Process politics: right moves, wrong candidate*

"I think there was a little too much emphasis on the 'Big Mo' stuff after Iowa," said Bush's state chairman, state Representative Andrew Card (R-Holbrook), a few days after Bush's withdrawal from the race, last week. "We were trying to build a bandwagon before the bandwagon really got rolling."

The way Bush went out was of a piece with the way his campaign has gone since he came roaring out of the mulch in January. He had just trounced Reagan in Michigan. Yet Reagan picked up enough delegates in the hinterlands that night to give him all he needs to wrap up the nomination on the first ballot next summer. Michigan, it appears, was George Bush's Ardennes Offensive, one last glorious shove against the inevitable.

"I think what caught up with him (Bush) is that he is too far removed from the great masses of people," explained George Reedy, political analyst and Nieman professor of journalism at Marquette University. "Reagan starts with a natural and enthusiastic following. The people who are for him are really for him."

What Bush brought into New England was largely a campaign of process. "Christ," said one Boston political consultant, "all the guy talked about was 'viability.' " In essence, he was telling the voters that, because he had won in Iowa, he was the candidate around whom all Republicans disaffected with Reagan should rally. It was a strategy not without merit, a more subdued version of it had worked for Jimmy Carter four years earlier.

Bush landed in New Hampshire and spread the word that, should he win there, the Republican race might well be over. He built a strong field organization throughout New England, and he raised the maximum amount of campaign money allowed by law. He appeared to be making all the right moves. Unfortunately, George Bush was exactly the wrong candidate to be making them.

At bottom, this type of campaign is based on a certain amount of presumption. The trick is to persuade the voters that you are the clear front-runner, although that is probably not the case. And you must persuade them in such a way that they do not resent your declaring yourself the favorite without having consulted them.

More than any other candidate, Bush was vulnerable to charges of arrogance. His Yankee background and patrician bearing made him singularly ill-suited to finessing past the electorate those things that his strategy required. His behavior in New Hampshire confirmed in many minds what had been merely a surface perception.

Nowhere was this flaw more evident than in the fiasco at the Nashua debate. With five of his challengers grinning ridiculously behind him in what looked like a demonstration of Politics as Spelling Bee, and with Reagan raging about having kicked in for the audio equipment, Bush managed to look worse than anyone else on the stage. He was petulant, and it escaped no one. "That New Hampshire thing hurt him badly," George Reedy said. "He looked like one helluva sorehead; at least Reagan looked like he had some righteous anger in him."

To be fair, even given Bush's glaring deficiencies as a candidate of process, it may be that Carter's success with that strategy in pure form was only a one-time proposition. Acutely aware of the size of the sandbag wielded by the Georgians in 1976, the media are now aware of the finer points of such a campaign. They ran with Bush's problems in Nashua, and the repercussions were felt as far away as Florida, so that the perception of Bush as blueblood was already dug in and waiting for him when he finally limped down there. And once Reagan blasted him in New Hampshire the strategy turned completely against Bush. The more you talk about momentum, the more you have to explain away when it falters.

"They say generals always make the mistake of fighting the last war," said George Reedy. "I think Bush made the mistake of fighting the last campaign."

Even more than the media, other politicians have found ways to bog down process politics. It is a matter of picking your spots: you concentrate all your resources on one or two states and hope to grind the front-runner's momentum to a halt. Which is basically how John Anderson blew out the tires of the Bush bandwagon. (Henry Jackson had tried the same technique in 1976, beating Carter badly in Massachusetts. But the ploy

*Continued on page 10*

Michael Grecco

*Beating Big Mo: he started with a natural following.*

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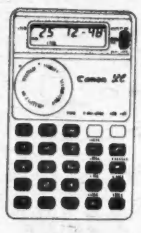

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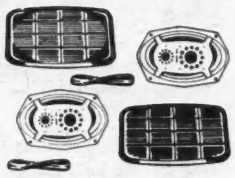

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# Bush

*Continued from page 8*

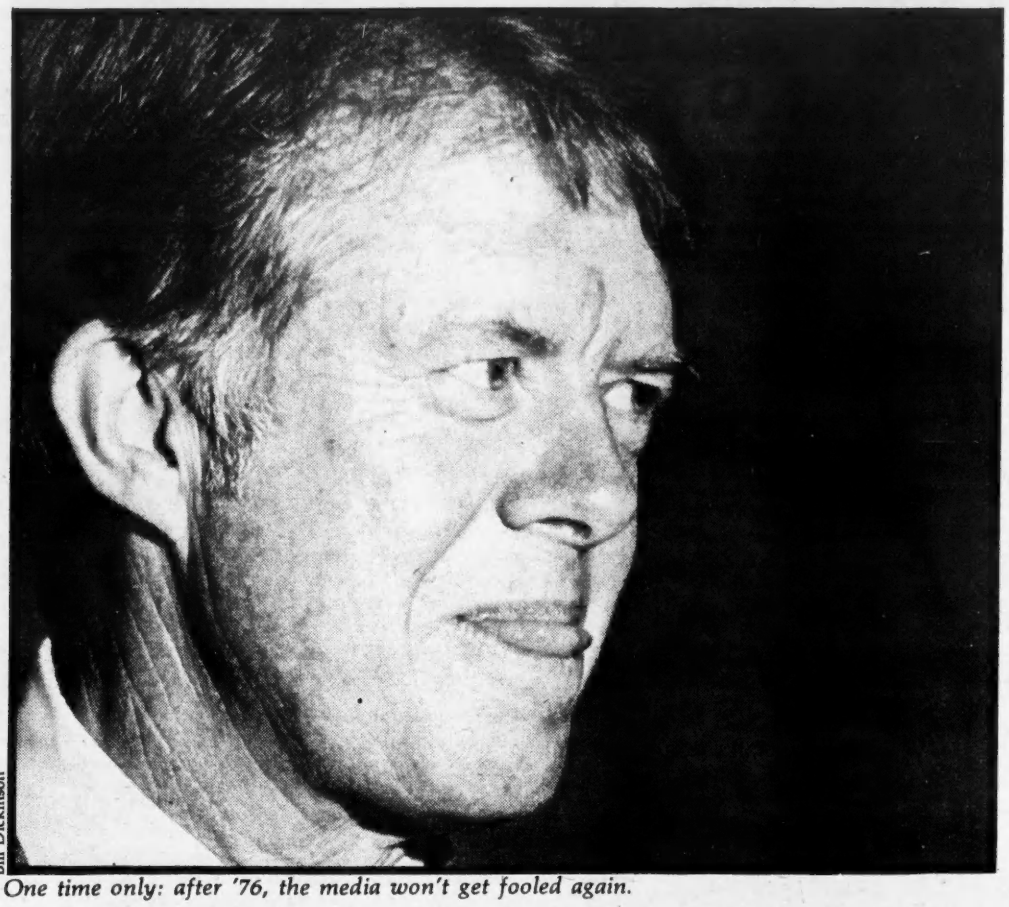
failed because Jackson ran out of money and because, from Massachusetts, Carter went to his strength in the South and was easily able to recapture his forward motion.)

From the start, many New England political analysts suspected that Bush's support was soft, that the great bulk of it was composed of voters either fascinated by a new face or so desperate for an alternative to Reagan that they would vote for any primate capable of wearing a suit. "Bush was really only winning votes on that basis," said one political observer.

Anderson's pollsters were among the first to detect the shallowness of Bush's support in New Hampshire. But there was little they could realistically expect to do there. So they concentrated on Massachusetts, where Anderson's message was likely to meet a more receptive audience.

Anderson's success at persuading Massachusetts Democrats to vote Republican completely swamped the organization that the Bush campaign had so meticulously put together. It had been geared for the usual low Republican turnout; suddenly, it was faced with the statewide equivalent of a Teamsters election. "The Anderson phenomenon was definitely not anticipated by the national campaign people," explained Andy Card. "We were prepared to deal with Baker, Connally, and those people. We targeted 280,000 voters. We weren't ready for 490,000."

A sea change in the Republican campaign took place when Anderson sent Bush to bed without a victory in February. As more than one cynical political-media type has pointed out, if you don't win between 8:30 and midnight, you might as well not win at all. There is little value to a victory gained while half the electorate is sleeping and the other half is watching *Blood Monsters from Venus*. Especially if you've been claiming to be ahead of the pack.



Bill Dickinson

*One time only: after '76, the media won't get fooled again.*

Bush had long been committed to running in all parts of the country; indeed, he used that commitment like a cudgel on Anderson, and not without some justification. Unlike Carter in 1976, however, he was heading into a hostile South. The momentum of the year had swung against him, and his campaign was back-paddling frantically. Anderson had drained away part of Bush's fragile support by presenting a second alternative to Reagan. And those fascinated by the new face were beginning to wonder what was behind it.

In truth, John Anderson had no more chance of becoming the Republican nominee than he had of becoming the mayor of Munchkinland. But he effectively determined that George Bush would not be the nominee either. What Anderson did was present an alternative to Reagan and explain *why* he was an alternative to Reagan. He may not have been electable, but at least the differences were clear and easily understood. All Bush ever came up with was that he was an alternative to Reagan because he beat him in Iowa.

Ultimately, Bush's campaign sputtered and died this spring because there really wasn't any reason to vote for the candidate anymore. He was no longer a plucky unknown, because he had been speechifying on TV for eight months. He wasn't winning, so the bandwagon junkies went elsewhere. He no longer stood alone between the Republican party and Ronald Reagan, because it was obvious he wasn't going to stop Reagan anyway. And his own personality had been so buried by "Big Mo" and his insistence that he could outrun the process that it had become unclear just who in the hell he actually *was*.

Beyond his politics, Bush was possessed of an odd, personal kind of vagueness that rendered him incapable of using his personality as a weapon in his campaign. Neither Yankee nor Texan, belonging to neither the South nor the North, Bush presented a public persona that was nearly rootless. People groped for something with which they could identify, and all they got was a *resume*.

"I'm not sure how people think of him," commented George Reedy. "You can't put your finger on what Bush stands for. For most candidates you can find something and say, 'Here's something the voters want very much.' If I close my eyes and think of George Bush, all I can come up with is Brooks Brothers suits.

"I was terribly surprised that he lasted as long as he did. Generally, if there's something to inspire people in a candidate, that candidate will win. There is nothing in Bush to inspire people."

In *How the Good Guys Finally Won*, Jimmy Breslin recounts a meeting with Bush, who was then the chairman of the Republican party, during the latter days of the Nixon administration. Bush tells of the despair his father, the late Senator Prescott Bush, feels over the White House felonies. This was simply not what Republicans did; this stuff was out of the back rooms, out of the ward halls, out of the Democrats.

By all accounts, George Bush went out with some class. Except for a certain nasty shrillness when he felt it slipping away, he ran an honorable and decent campaign for president. He ran, and he lost, and he will support the nominee. He ran, in short, the way Republicans are supposed to run.

But it is curious that anyone can run for president and remain so fundamentally hazy. There was one moment, however, in which the haze lifted.

Bush was appearing on Channel 2's *Ten O'Clock News*. Christopher Lydon was interviewing him, and Lydon wondered fatuously to the effect of whether Bush, given his Old School Tie background, had experienced sufficient trauma in his life to be president.

It was a question easily dodged, but Bush looked Lydon right in the eye and asked him if he had "ever watched his child die for six months." Bush's eyes never dropped. Lydon's did.

For an instant, George Bush was human, but the instant passed with hardly anyone's seeing it. He was back on the stump again a few days later, talking about momentum. ●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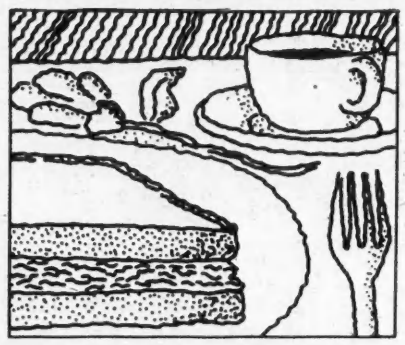

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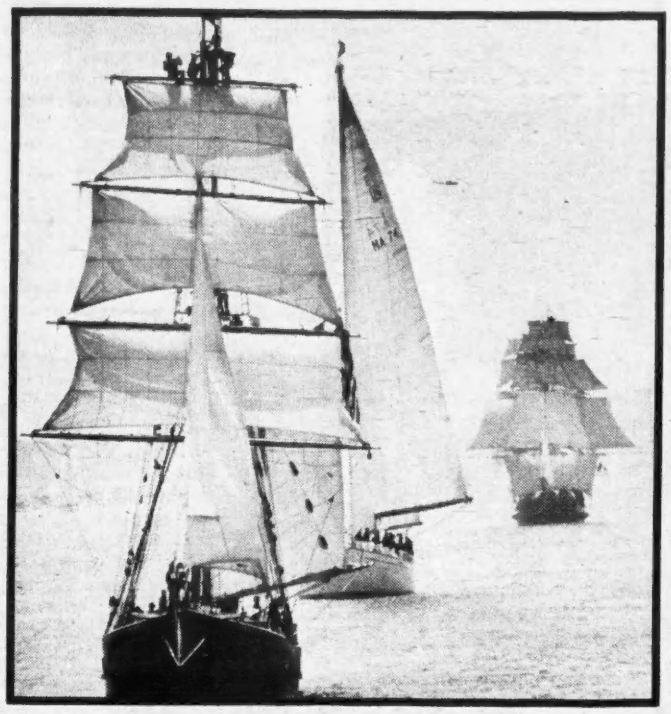

# Lubbers

*Continued from page 2*

assorted armed forces around to make the gathering around the *Kennedy* look like the five-year reunion of some *junta*. At one Summer Street intersection, an Air Force MP had things completely under control. Then an Army MP showed up, followed a few minutes later by a Boston police officer. Each took it upon himself to direct traffic. Drivers began to take on the look of people caught in a crossfire. Traffic in the intersection turned into the latter stages of a figure-eight auto race. It is devoutly to be hoped that no one gave in to despair and drove into the Harbor.

In Hangar Eight, a long line formed in front of the improvised women's bathroom. The line in front of the men's room was extremely short. At one point in the mid-morning, a woman delayed matters for some time. Several others, noticing that no one was using the men's room, stormed it, ripping down the sign on the door. Inside, there were only urinals. The first wave retired sullenly.

Not even the vendors were safe. Martin O'Neill, a dealer in T-shirts, had done a good business outside Quincy Market several days earlier. "Then, today," he said, "the police come and I show them my license and they say, 'It doesn't matter; you got to move.' " O'Neill transferred his operation to a point just north of Jimmy's Harborside. The Englishman was not doing well at all. "If I'da stayed," he explained, "I'da sold it all off today. But if they pop me once, I'm gonged straight away. I'm right back to London on the next boat."

The edges of the docks around the *Kennedy* were deeper and deeper in people as the day went on. More and more of the yellow NEWS MEDIA cards appeared on people whose only apparent connection with the dissemination of information was the pocket cameras swinging from their wrists. "I got mine through the press office," one of these people was told.

"Oh, really," she replied. "I got mine through someone I know at headquarters."

"Oh, do you work PR for somebody?"

"Naw," she explained. "I work for the city, in the law department."

Eventually, you despaired of ever getting a preferred seat without learning levitation in record time. You blended into the dockside crowd as best you could. At the stern of the *Kennedy*, a loudspeaker was set up in such a way that you could hear every order given on the ship. "All sweepers," came one command, "man your posts. Give her a clean sweepdown, fore and aft." An Old Salt on the pier shook his head. "A sweepdown on a day like this," he muttered. "Jeez, what a chickenshit *that* captain must be."

"Attention on the *Kennedy*," the call would come. "Attention to port." Officers at the ship's stern would stiffen. "Hand salute." And another Tall Ship would emerge slowly from behind the carrier, its spar serving as a handy early-warning device for amateur photographers along the dock.

The *Constitution* was still the parade's class act, even with her masts bare of canvas. As she went past Castle Island, the old fortress's guns fired a salute, substantially alarming the spectators there, who had come ashore unaware that they were wandering into an outtake from *Captain Blood*. You half-expected the *Constitution* to rake the place with a broadside.

But then again, some of the Tall Ships were not tall at all. Some, in fact, would hardly have raised an eyebrow had they sailed into Rockport Harbor on a busy Sunday afternoon. Spain's *Juan Sebastian de Elcano*, at 370 feet the largest of the Tall Ships, spoiled the day for the rest of the parade. After the *Elcano*, even the most elegant of the smaller craft were treated in some quarter as though they were Don Zimmer with a keel.

After the *Elcano*, the fleet delayed south while those ships in the Harbor had a chance to turn around and come back to where they would be moored for several days. The crowds thinned. People began to look for shaded picnic sites along the asphalt.

Some press people were still trying to get past Lieutenant Pressley. He was beginning to look as though he wondered why the Navy had ever abolished the cat-o'-nine-tails. One area of the dock that had been a Free Zone all day was now declared off-limits by some mysterious men in business suits. "You have to have a blue pass to get in here," one of them explained. No one had mentioned blue passes all day. More rumors sprung up that they were making this up as they went along, and that soon, everything from Wellfleet to Andrew Street Station would be restricted to people wearing the proper color index card.

"Attention on deck," came the *Kennedy*'s loudspeaker again. "Attention to port." On the starboard side of the vessel, a seaman snapped to. He was now facing an iron wall, one entire attack carrier away from the Tall Ships. "Hand sa-LUTE!" the speaker barked.

The sailor's hand flashed upward. Gravely, he saluted a bulkhead. People wondered how much he had been involved in the planning of all this. ●


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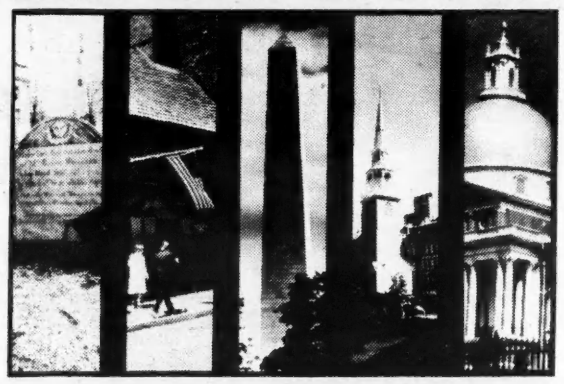
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# Forst

*Continued from page 7*

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* * *

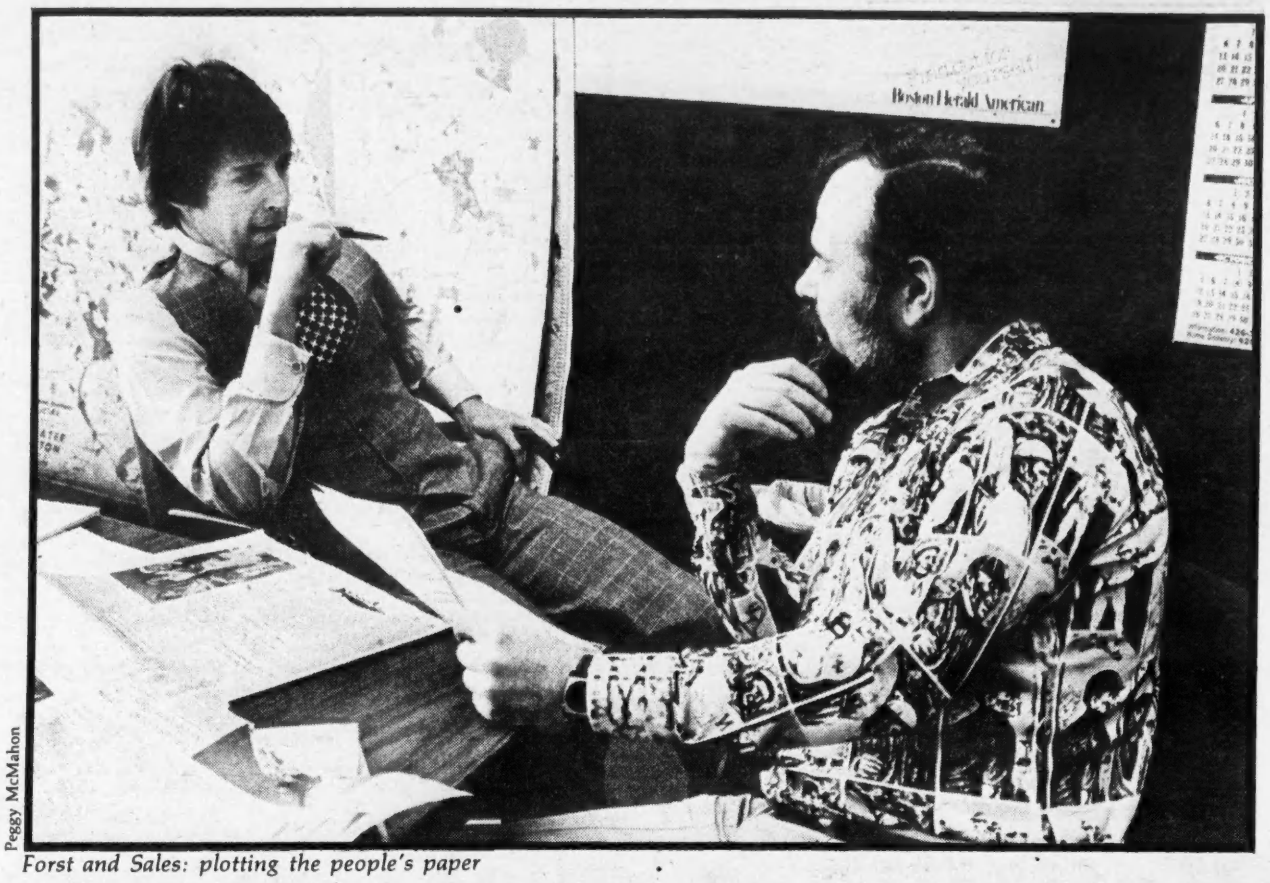
So who is this guy, anyway? "He's a good friend and a great editor," offered Jim Bellows, the editor of Hearst's troubled *Los Angeles Herald Examiner* and the man under whom Forst toiled for a year before coming to Boston. "I accepted the job out here under the condition that Hearst would let me hire Forst," said Bellows. "He has limitless energy. And energy is something that most newspapers in this country don't have."

Forst has told friends that one reaches a certain level in the newspaper business at which talent is no longer a factor, because everyone else at that level has similar talents. "You just have to out-work them," he says. In that regard, he had no difficulty outdistancing Bill McIlwain, his predecessor as *Herald* editor, who left for the deputy editor's post at the *Washington Star* after two frustrating years in Boston. "McIlwain was the ice-cold general, above the fray," said one *Herald* reporter. "He stayed in his office. You never saw him." Forst, by contrast, has worked long hours and has been extremely visible. More to the point, McIlwain snuck out early on the day that the Blizzard of '78 hit — a day on which Forst would have been in his glory.

Forst is also, well, something other than what people expect him to be — another fact in which the man revels. He dresses too well to be a newspaperman, looks too young to be a seasoned editor, and effectively masks a decidedly ruthless streak with his cherubic appearance. Denis Hamill, cultivated by Forst both here and in Los Angeles as a star, Jimmy Breslin-style columnist, remembers meeting his future editor when he applied for a job at *Newsday*, in 1975. "I envisioned a newspaper giant," said Hamill. "Instead, I see this guy who looks like a fuckin' altar boy."

He was, again, hardly that. He was, instead, this street-wise little Jewish kid from Flatbush whose father had actually been part-owner of the long-gone Silver Dollar bar, a haven for sailors on Boston's own lower Washington Street. Proceeds from the Silver Dollar helped put Don through the University of Vermont, where he began his newspaper career as editor of the student paper, the *Cynic*. He created a major stir on campus by penning editorials against the fraternity members' tradition of dancing in blackface during the school's annual winter festival. He called it a racial stereotype; he was, in turn, labeled a "smart-assed New York Jew." "I'm definitely a New York Jew," he rejoins, "but I'm not smart-assed. Smart-alecky, maybe."

After college, he toiled at a small paper in Burlington and three more in Texas, landing in 1955 at the feisty and now-defunct *Houston Press*. Saul Friedman, now employed at the Knight-Ridder newspaper chain's Washington bureau, worked then at the *Houston Chronicle* and competed with Forst, covering criminal




Peggy McMahon

*Forst and Sales: plotting the people's paper*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courts. "He was very Jewish and very New York," Friedman remembers. "His attitude was, 'I'm a New Yorker and therefore I know more than anyone else. Texans are a bit slow.' He was small, dark-haired, intense, self-effacing, yet smart-alecky. He got information by acting dumb, by playing the role of the boy every gray-haired secretary wished she'd had."

Some say he still plays such a role, but this analysis of the man is a bit too easy. "He's an amazingly complex personality," said Ann Salisbury, a reporter who worked for him in Los Angeles. "He can say more in three words than anyone else I've ever met. He does it with the questions he asks, the look in his eyes, the way he cocks his head. He has an innate ability to make you feel he knows all your sensitivities, what makes you happy or sad, what makes you tick. He's a very charismatic, powerful person."

And he can play newspaper politics as well as anyone. After his very brief stint as a reporter in Texas, he moved on to the rewrite desk at the *Newark Star-Ledger* and the *New York Post*, there becoming an assistant city editor. He's been an editor of one sort or another ever since. ("I don't think the world of literature lost the next Gay Talese because Don became an editor," joked Leonard Katz, a long-time friend of Forst's from his *Post* days. "He knows what his strengths are.")

Forst's next big career move was to a similar post at the legendary *New York Herald Tribune*, where he made the newspaper contacts that subsequently — following a brief and unsatisfactory hiatus as a culture maven at the *New York Times* — took him to *Newsday* and beyond. He worked under city editor Dave Laventhol at the *Trib*, he worked with Jim Bellows, and he encountered a fledgling columnist by the name of Jimmy Breslin. Laventhol brought Forst to *Newsday*, Bellows lured him to Los Angeles, and Breslin's so-called populist touch quite obviously rubbed off on him.

"There's a breed of newspaperman destined for great things," said Ernie Volkman, who was *Newsday*'s national editor while Forst was managing editor for news. "They understand that a newspaper is fundamentally a business, and they advance by understanding the politics of the bureaucracy. Forst always sensed the right thing to do politically." The right thing, at least in part, was to do Laventhol's bidding; thanks again to Forst's youthful appearance, his taking this role caused the staff to nickname the usually unseen Laventhol "Geppetto" and him "Pinocchio" ("Because he was trying to be a real boy," said one).

Yes, he had some difficulty commanding respect at *Newsday*, but that didn't even slow him down. "I thought he was one of the class acts at the paper," said *Newsday*'s Washington bureau chief, Tony Marro. "He gave reporters he liked a long leash. He was a rational guy who understood the kind of egos you have to balance to put out a newspaper. He had a very difficult job overseeing the *Heroin Trail* series, but he knew enough to let Bob Greene *think* he was in charge."

In short, the man manipulates. He does so a bit condescendingly, but he does it well. "We're all children in this business," he says. "We all want to walk around wearing trench coats. On any given day, there are going to be eight to 10 satisfied people on the staff, and everyone else is going to be a bit anxious. We're all byline junkies. Three good hits a week are all you need. But let a week go by without one, and figuratively a reporter's eyes get itchy and his nose starts twitching. He needs a fix."

"I was at a very tender age when Don was here," said Betty Goodwin, feature writer at the *Los Angeles Herald Examiner*. "I was not sure about my talent, and he really did give me encouragement. There were some people he really didn't care about, but if you were lucky enough for him to care, he took almost a daily interest in you."

That seems to be a key to the Forst puzzle: if you're lucky enough. One of those who was, and is, is Denis Hamill, younger brother to New York's star columnist and novelist Pete Hamill. Two weeks after Forst arrived in Los Angeles, in January of 1978, he called Denis and offered him what would amount to a Breslin-style column. He's now doing the same thing for the *Herald American*.

*Continued on page 14*


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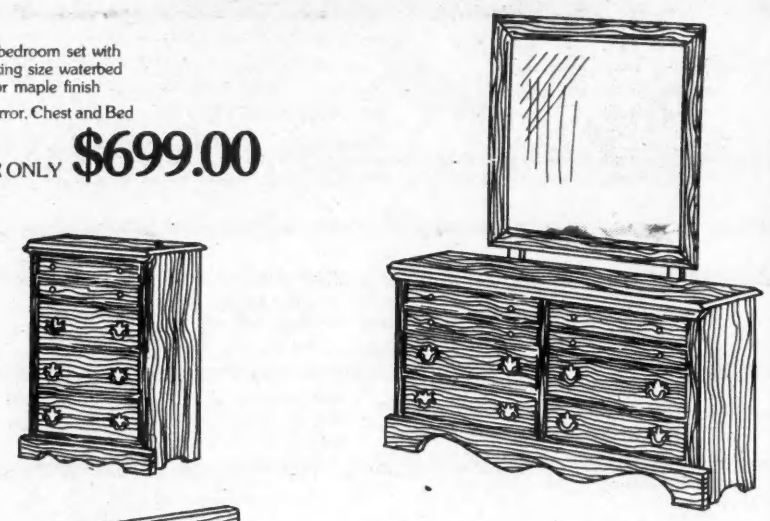

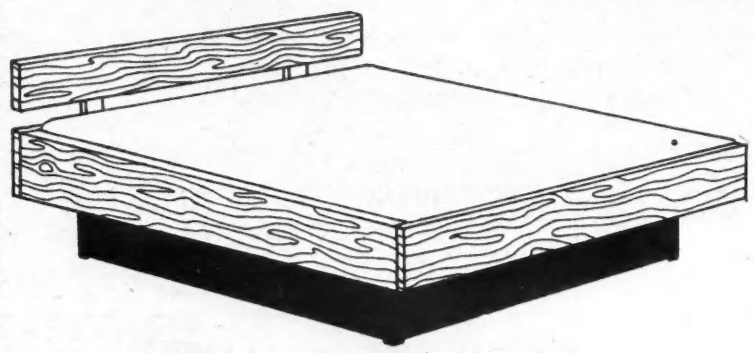

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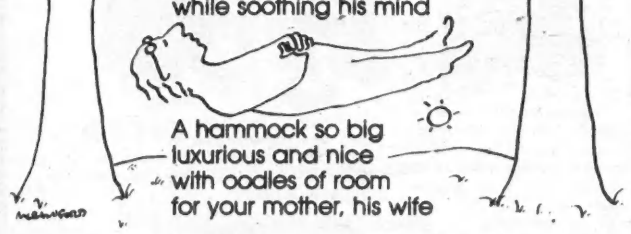

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# Forst

*Continued from page 13*

"Forst taught me how to write a column," says Hamill. "I wanted to do columns on the Hillside Strangler. He said, 'Sure, but a guy swinging a pick is also a story. Go out to the ghetto and interview people who never get a chance to talk to a reporter."

Forst is endlessly offering reporters this choice piece of advice, reminding them that Jimmy Breslin chose to interview the gravedigger at John F. Kennedy's funeral while the other reporters huddled together and interviewed Jackie and Rose. "He's got excellent judgment," said Breslin, who remains close to him. "I'll call him if I've got two column ideas and can't decide between them. He'll say, 'Go to the gravedigger. Always do that. Always go the other way.' I invented these fucking moves. He just reminds me to stay on my own game. If something big is going on, go get something small that mirrors the whole."

And, Forst tells his reporters, get detail, detail, detail. It's the only way to compete with television, which all but puts the viewer on the scene. Two years ago, when Bubbles the hippopotamus escaped from Lion Country Safari in California and sought sanctuary in a swamp, it was Forst who instituted a "Hippo Watch" on the front page of the *Herald Examiner*, a daily update on the progress of the increasingly elaborate attempts to save poor Bubbles (who was eventually shot with a tranquilizer gun and collapsed and died). He even had reporters on the phone to Kenya, seeking out obscure hippolore — and the reader response to such silliness was overwhelming. "He selects the interesting twists and ironies and even perversions that make things meaningful," said Ann Salisbury, a veteran of the Bubbles beat, "the absurdities that propel life forward."

"He taught me things about writing, style, and reporting," added Jim Cramer, another young and impressionable LA reporter whom he took under his wing (and who now writes for the *American Lawyer*, a New York-based magazine). "But mostly he taught me the whole idea of getting lots and lots of detail. His tips changed my reporting dramatically. He frightened me into quadrupling the number of questions I would ask a cop or a judge." And, Cramer is quick to add, Forst also let him crash in his apartment after Cramer's place had been burglarized four times. "He was just a nice guy who really cared," he said.

These testimonials, though, come from reporters who became clear Forst favorites. Others complain of being frozen out by him. One such was Dick Levitan at the *Herald*, whom Forst seemed to decide to

Kopechne felt all along Kennedy lied about inland visits

Is Marvich a gamble?

Celtic blast Pistons

Boston Herald American

CARTER: *Let's start registering kids now for the draft*

THE KIDS: *I'll go . . . I don't care to serve . . . It's no problem*

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Q. Is he drawing the line for the Soviets? A. Yes. But the line has always been there

Spring gets dialysis, thanks to high court

Shah arrest report cheers Iran, but . . .

"It's my car!" "No, mine."

turn into a non-person almost overnight. One *Herald* staffer recalls a day when Levitan and reporter Alan Henry collaborated on a front-page story that Forst liked. "Forst made a point," he said, "of walking up to Henry and complimenting him on the story, and at the same time totally ignoring Levitan, who was standing right next to him."

"I'm not aware that I play favorites," Forst said. "If I have done it, it's a flaw, a definite character flaw. I would like to think that if they do a job really well, that's all that matters to me." However, Ernie Volkman told of a reporter he described as "an overweight, hard-working pussycat of a guy." But Forst resisted repeated suggestions that he promote the fellow into a better job. Finally Volkman asked him why. "I'll tell you why," he reportedly responded. "He sweats."

Maybe he was just being smart-alecky. Still, when *Herald American* political columnist Peter Lucas, perhaps Forst's most valuable staff addition, wants to fly down to Washington, he gets a green light immediately. And when Denis Hamill decided to write a column about investing in a troy ounce of gold, he succeeded in getting the *Herald* to foot the $800 bill. Given the budget-slashing elsewhere at the *Herald*, this gets reporters who can't get bus fare to Chelsea a bit steamed.

If only Forst would take a liking to them. Then he just might lend them lots of money (as he has to Hamill and others), give them advice on writing a book (as he did to Leonard Levitt at *Newsday*), or even offer them a little amateur analysis

*Continued on page 16*


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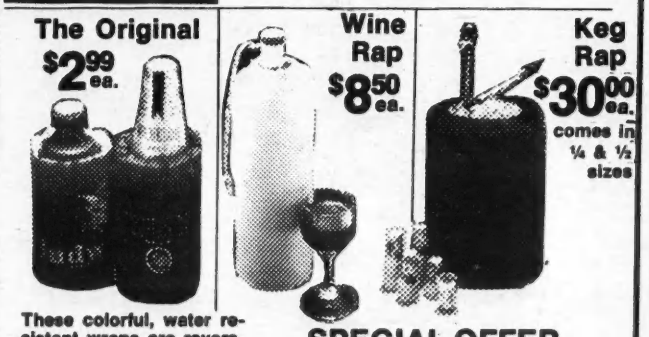

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# Forst

*Continued from page 14*

"Don was the unpaid house shrink, which was important because the paper pays so little you can't afford a shrink," said Tony Castro, a *Los Angeles Herald Examiner* columnist. Castro confides that he was having problems dealing with women, and on this subject he found Forst to be an unusually willing and receptive listener. There was, for example, the day Castro was beside himself because a woman he cared about was marrying another guy in Laredo, Texas.

"What do you feel like doing?" Forst asked.

Tony said that what he really felt like doing was "pulling a Dustin Hoffman." That is, he felt like driving down to Laredo and trying to break up the wedding, as in the final scene of *The Graduate*.

"Then I think that's what you should do," Forst said. "You won't succeed, but you'll go out and get drunk afterward and you'll feel better for having tried."

Castro did just that. He drove to Laredo, invaded the church, and tried to get the woman to change her mind at the altar. It didn't work. "Her uncle chased me out of the church," he said, "and I went and drained a bottle of tequila, and I felt terrific."

His conclusion: "Don always came up with very unusual advice."

Jimmy Breslin was asked if there is one thing about Don Forst that is particularly notable. He pondered this for just a moment and responded, "He's helpless in the presence of tall women who are half daffy." Without exception? "All of them," he said. "Without exception."

Peggy McMahon

Operation mix-up: They got each other's surgery
Boston Herald American
Tightening the flow of credit
The banks
The credit card 'junkie'
In Illinois, Kennedy's looking for delegates more than votes
The Ray family versus the Commonwealth

Coincidentally enough, Forst is currently living in a luxurious South End condominium with a tall and half-daffy photographer named Starr Ockenga. For 13 years, though, he was married to Gael Greene, who met him when she was a *New York Post* reporter and who is now a food writer at *New York* magazine. They were divorced in 1974, but remain friends to this day. "Of all the men I've known," the tall and half-daffy Greene informed us, "Don was the only one to ask, during our first time in bed together, 'Is it safe?' I find that totally charming in a world where too many things are taken for granted."

It's not clear if he was always such a sweet-talker, but what does seem clear is that women tend to remember him. "His most noteworthy feature," offered Ann Salisbury in Los Angeles, "is his funny little strut — his head cocked to one side, his shoulders back firm and straight, and his hard little ass. It's both warming and intimidating." At *Newsday*, it was frequently the latter. "He would do strange things to women," said one female staffer there. "He would sit in his office and dial their extensions and ask questions like 'Do you kiss with your eyes closed?' or 'Do you think I'd be a good fuck?' And this was the managing editor talking, so

*Continued on page 18*

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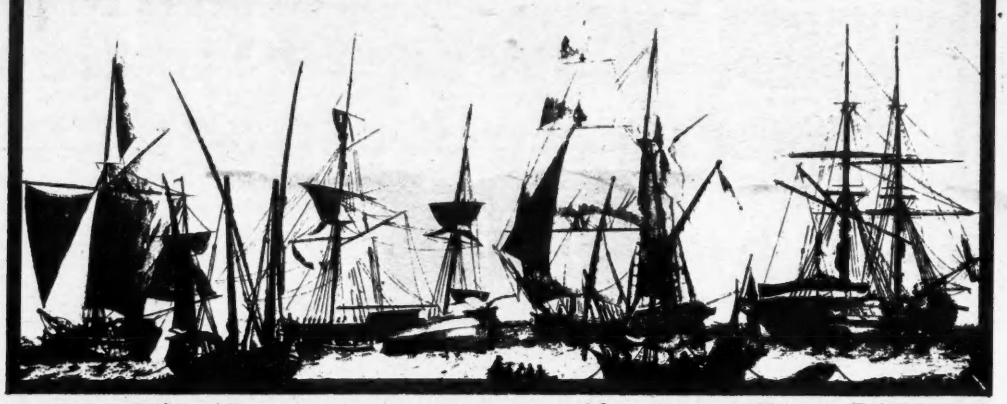

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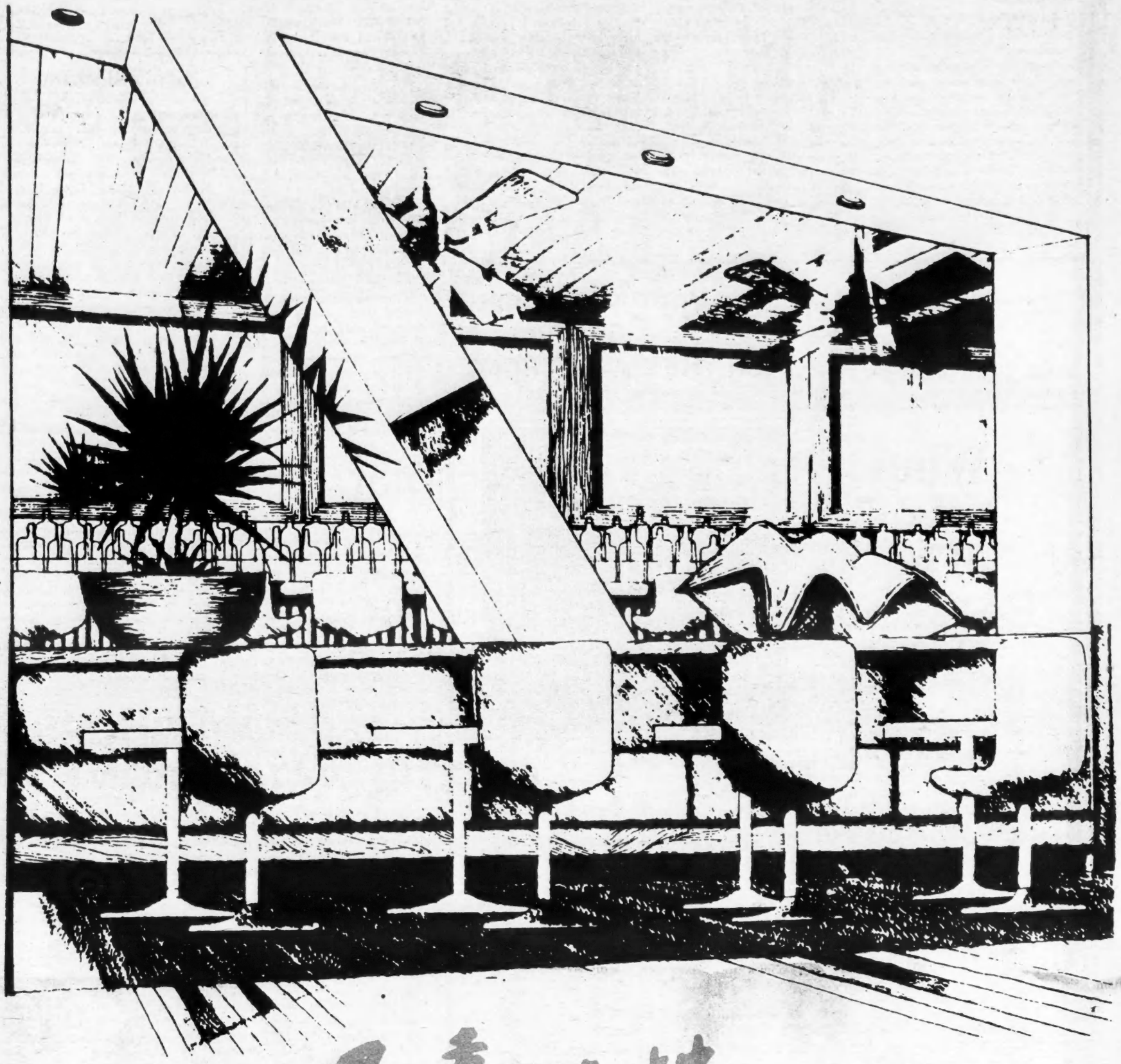

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# Forst

*Continued from page 16*

how should you respond? It was unnerving."

Forst does not recall making any such comments, and he points out that some of his closest friends are women. Gael Greene reports further that "he has the sensitivity of a seismograph. When I'm a little bit down, he'll just know it and he'll call twice a day." Is that the same man who walked up to a female copy editor at the *Herald American* and remarked offhandedly, "I like to kiss while I'm fucking"? Yes, it is. And it's also the very same man who advised a reporter who was writing a story about Governor King, "Don't forget: all politicians are cunts."

* * *

"I like being a boss. I like directing," Forst told us. "My ex-wife says editors are nothing but voyeurs. It's a colorful phrase, but I don't think it's true." But then, this is also the very same man who told us, quite convincingly, how much he hates having to fire people, and what a rotten day it was that Friday last November when he gave 26 people their walking papers. "It's just awful," he said. "You come home afterward and you drink — and I'm not a drinker. You're changing people's lives. You're killing them. I had to let 26 people go, and by the 23rd person I broke down and cried. I couldn't say it. It was absolutely the worst day of my life except for the day my dad died."

Perhaps it really was. As he recalled, "One of the people I fired said, 'Mr. Forst, you're killing me. After 40 years, where am I going to go?' It was shit. It was just shit. But it's something you have to do. You have to do the necessary weeding." (One of the reporters fired by Forst that day was 40-year newspaper veteran Bob Hassett. Three months later he suffered a heart attack in the Washington Street subway station and died.)

And yes, this is the very same Don Forst who helped Jim Bellows unload better than half the paper's staff in Los Angeles. After feature writer Jon Foreman, for example, was moved by Forst into the editorial-department library, he quit. "I've never experienced any humiliation like that, either before or since," Foreman said. Does he think Forst intentionally humiliated him into quitting? "There's no doubt about it," he said.

Once the purge had ended and a lot of fresh, young talent had been recruited, Forst was sitting in his glassed-in office one day, chatting with Tony Castro. He stood up, looked around the city room, and remarked, "You know, there's only one old face remaining out there in the newsroom." Then, says Castro, their eyes met, Forst smacked his lips and quipped, "How did I let that happen?" The day he left Los Angeles for Boston, the staff gave him a meat cleaver as a going-away present.

"He's a very tough little guy," suggested Bridgett Byrne, who was pushed by Forst out of her job as film critic at the *Herald Examiner*, and who now works in the Los Angeles office of *Women's Wear Daily*. "He'll either make you produce a pearl or clam up and run away. I just think people should try to be more open with each other. He's playing this giant game on a board of his own making."

"There's a sweetness about the guy," said Leonard Katz. "He's the sort of human being you're glad to have around. He's sincere and concerned. He won't bullshit you." "He comes across to a lot of people as devious," said Ernie Volkman. "He tries to stroke people, but he's too obvious. Reporters are too sophisticated for that." Such contradictions make one's head spin. The obvious conclusion: he's either one of the best actors around or one of the worst. Or both. Or, as Marilyn Goldstein, a veteran *Newsday* feature writer, suggests, "All I know is that there were these constant personality conflicts, and I have a teeny suspicion that beneath that stainless-steel exterior lies a stainless-steel interior. But he knows good writing."

And he loves the all-but-impossible challenge that a troubled paper like the *Herald* presents. "It's the *Rocky* phenomenon," he once explained. "Anybody can win with good athletes, but it takes a hell of a coach to take not-so-good athletes and outplay the competition."

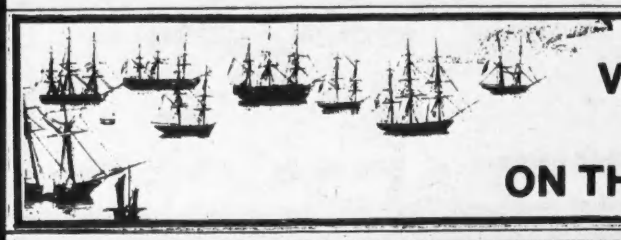
Whether or not Forst is outplaying his cross-town rivals, the powers that be at the *Globe* definitely are aware of him. He's made sure of that, and he's done it in both sneaky and brazen ways. He stole away Ken Hartnett, a star *Globe* political columnist, to be his city editor. Feisty Peter Lucas, his political columnist, has been running items in his Saturday column that had already been set in type for the *Globe*'s Sunday "Short Circuits" column. He was trying to take the edge off the *Globe*'s Friday "Sports Plus" section by running quickie versions of its scheduled cover stories in Thursday's *Herald*. He sent a photographer to Locke-Ober's to take photos of a posh and oh-so-private dinner for *Globe* honchos and politicians. When *Globe* star columnist Mike Barnicle took off on his own to freelance columns from Thailand, the *Herald* picked up one such column that had been sold to Hearst in Los Angeles and ran the thing on page one. When Forst goes out to dinner in the evening and passes a newsstand or a candy counter that sells newspapers, he will invariably hand his companion a quarter to buy some candy. While the cashier is distracted, he will pick up five or six *Herald*s and drop them on the *Globe* pile. And just last Wednesday, he ran a front-page story chiding *Globe* editor Tom Winship for agreeing to allow Mayor Kevin White the use of the *Globe*'s shiny new auditorium for a public-relations speech to the business community. "The mayor and the *Globe*: How cozy," was the headline. The new kid on the block is itching for a fight, and is having fun at the big bully's expense.

*Globe* higher-ups were first amused by such tactics. Then they were bemused. Now they're downright pissed. Or at least, four days after the *Herald* chose as its lead story a report from the Joint Center for Urban Studies at MIT and Harvard proclaiming that Americans living in nuclear families have become a decided minority (headlined "The Decline and Fall of the American Family"), the *Globe* countered with an angry editorial arguing that the report's findings had been "twisted beyond recognition." Interestingly, however, the *Herald American* was not mentioned by name in that editorial. There was a time when the local Hearst outlet would not concede the existence of another paper in town, while the fat and satisfied *Globe* would be generous enough to toss its rivals a mention now and again. Now the *Herald* attacks head-on while the *Globe* bobs and weaves.

"There is Hearst in me in the sense that a paper should be lively," Forst said. "It should be entertaining. It should be fun. I'm not looking for an elitist audience. I'm looking to appeal to people that don't want to be bored."

So what, in that context, is his definition of a good news story? "Any story that will sell 100,000 extra papers," he said. "I will do *anything* that will allow me to survive." He has, for example, asked admitted briber William Masiello to write commentaries on the State House corruption hearings. And if there had been a baseball strike, he would have run daily Red Sox stories anyway. He would have made them up. He has not actually started a war yet, but with his "DAY 200" package he was leaning in that direction.

"In the strict sense," wrote W.A. Swanberg in *Citizen Hearst*, "the Hearst papers weren't newspapers at all. They were printed entertainment and excitement." Citizen Hearst lives.

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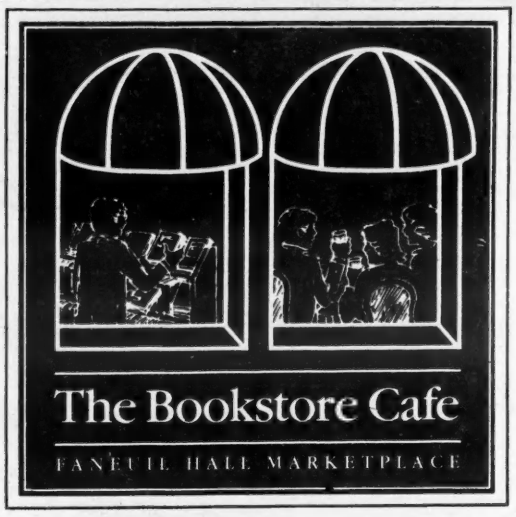


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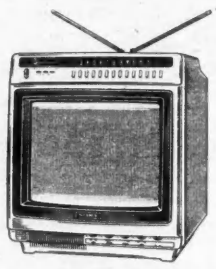

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# Sporting eye

## Power failure: The boos, the bats, and the uglies

by Michael Gee

There are few exciting .500 baseball teams. Oh, a franchise struggling to escape a heritage of rotten play may sometimes view that mark as a desirable goal; it's likely that those near and dear to the Toronto Blue Jays, for example, would be delighted with 80 or so wins this season. Far more often, though, a 162-game season alternating victories and defeats, streaks and slumps, produces frustration, anger, and finally boredom among players and fans alike. By August, each month seems 55 days long.

Right now, the Red Sox seem to be ahead of the calendar. Besides giving every appearance of being a solid .500 club, they're already playing truly tedious baseball.

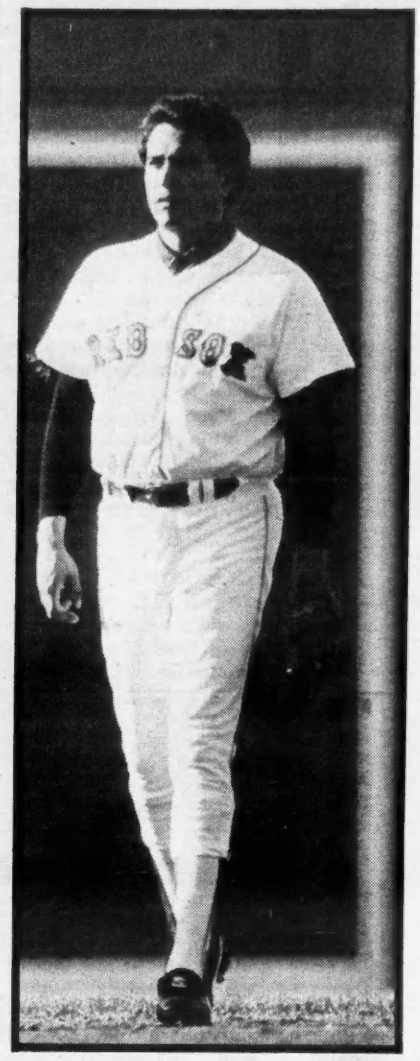
In losing two out of three to the aforementioned Blue Jays last week, Boston provided all the drama and flash of an electrical-equipment suppliers' convention in Omaha. Over the years, observers have become accustomed to the Red Sox' airy attitude toward certain fundamentals like bunting and base-running, so it was no surprise to see Boston commit gaffes in these areas during the series. What was surprising was the team's failure to hit a lick. For the first time in more than half a decade, the Red Sox are in a severe, team-wide batting slump.

Pitching may be 60, 70, 80, or whatever percent of baseball is commonly claimed, but continual failure to hit is still the surest and most rapid way of achieving defeat. The last voltage failure of these proportions hereabouts came in September of 1974, and projected that team from first to third place in near-record time. And that lineup was nowhere near as (allegedly) strong as this season's. I mean, one can understand a slump by Dwight Evans, or Butch Hobson, but *Jim Rice*? I wouldn't have thought it possible, yet Rice has been an authentic rally-killer for two weeks now.

Slumps breed frustration, which in turn breeds bad baseball. Poor Dwight Evans offered multiple proofs of this theorem. Sent up to pinch-hit in the seventh inning of Monday's game, with a 1-0 lead, two on and two out, Evans not merely got called out on strikes but got tossed for protesting the call. A questionable move at the best of times, but positively ill-advised when you're the last available outfielder. Carl Yastrzemski had to move to right, and Boston lost its designated hitter for the remainder of the contest. "I was going to put him (Evans) in for defense," Don Zimmer said after the game, "and when they brought in a lefthander (Jerry Garvin) I thought I'd get hitting too. As it turned out I got neither."

Evans did get one hit in the series, a single in the first inning of Tuesday's game. Later that inning, he was hung up off second and wound up part of a fly-ball double play. At this point — well, let's just say Dwight would do well to avoid skin-diving, hang-gliding, or maybe even mowing his lawn.

Evans's ejection, as it turned out, did not affect Monday's contest, except as it demonstrated Boston's offensive futility. Leaving nine men on base, the Red Sox could score only one run. This usually isn't enough to win at Fenway Park; it surely wasn't this past week. The Blue Jays got three runs off Dick Drago with two out in the ninth, meaning Mike Torrez's seven-plus innings of shutout pitching were wasted. But then Torrez may be the most ill-starred of all the Red Sox.



Photos by Peter Travers

*Evans and Torrez: snakebit*

"The man's pitched good for over a month," Zimmer pointed out, and so he has. He also has exactly one victory to show for it. Seeming resigned to this latest disaster, Torrez said merely, "All you can do is try and keep your sanity and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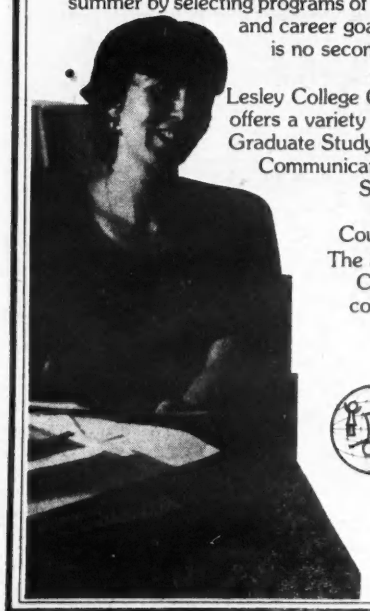

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keep going out there, I guess."

Monday also marked the first real, vicious outpouring of get-Zimmer sentiment in the stands. It was prompted by Drago's failure to retire Toronto in the ninth. Zimmer shoulda, it was widely cried, left Burgmeier in. No matter that Tom would have faced two straight right-handed hitters, one of them being Otto Velez; in this case, it was implicitly observed, a manager shoulda known enough to defy the percentages.

Don Zimmer isn't the best manager around, but his failures over the years have been in personnel management, not in strategy. Likewise, it's part of the manager's job to be a scapegoat, but in Zimmer's case it's getting ridiculous. If the Great Blue Hill ever did erupt, the mayors of the affected communities would doubtless appeal to President Carter to fire Don Zimmer immediately. So far, Haywood Sullivan has stood by his manager, which is to his credit. But if (or should that be when?) Zimmer goes down this year, I hope at least some fans recognize the move for what it is: a largely superficial and conveniently cheap means of giving the appearance of change on a stagnant and rapidly decaying club.

For his part, Zimmer at least seems resigned to his role. When a writer said, "You should hear them crying for you out there," Zimmer chuckled grimly and predicted, "Wait till you hear them tomorrow."

* * *

If one were planning a way to break a team's batting slump, it would be hard to imagine a better remedy than a game-winning homer in the bottom of the ninth by the team captain. That's what Boston received Tuesday night from Yastrzemski, who'd come in for Rice in the seventh when Rice's toothache (he'd had root-canal work done that afternoon) prevented him from playing. Yaz hit Tom Buskey's first pitch over the visitors' bullpen for a two-run homer and a 5-4 win, thus redeeming a strong nine-inning effort by Steve Renko, who (along with Burgmeier) has surpassed all expectations so far in 1980.

"I ain't rooted so fuckin' hard in a game in years," Zimmer said later. Actually, he didn't even have to say so; it was apparent when he met Yastrzemski at home plate to embrace him after the homer. The players, for their part, expressed the hope that the dramatic homer had indeed "turned it around."

Yastrzemski, who's seen more games than most, was more subdued. "I hope so," he said when asked if he'd reversed the dismal trend. "I've been hitting balls hard, so I'm not going to make adjustments myself. It's frustrating, but this might turn us around a little bit." He then shrugged, eloquently. After 20 years in the majors, Yaz isn't much for the predicting business.

* * *

Now, 4-1 is perhaps the ultimate boring score. Imagine watching the late-night sports on TV and hearing an announcer say, "It was Kansas City 4, Chicago 1": there's bound to be a suspicion that little of consequence occurred out in Comiskey Park. Well, Wednesday's score was Toronto 4, Boston 1, and no one alive could conceive of a more boring evening.

Even the Blue Jay double steal that scored a run in the second (the inning when all the Toronto runs were scored, come to think of it) was the product of a Red Sox mistake, when Jack Brohamer dropped the ball trying to throw home. That's going some when you can make a steal of home dull.

After the second, Bob Stanley recovered to pitch a fine game, at one point retiring 14 Toronto batters in succession. This performance was rendered immaterial, however, by the Sox' broken-banjo hitting.

A four-hitter by Jim Palmer, or Steve Carlton, or Ron Guidry can be fun to watch, even if it's against your team. A four-hitter by Dave Stieb and Joey McLaughlin has no redeeming social value whatsoever. Especially when Stieb is walking five and hitting one batter in six innings.

Boston displayed every characteristic of a team in a batting slump. They took 3-1 pitches for strikes and then chased bad full-count offerings. Of their allotment of 27 outs, the Sox got exactly six as far as the outfield. Rice's double in the fourth was their only extra-base hit, and

*Continued on page 26*

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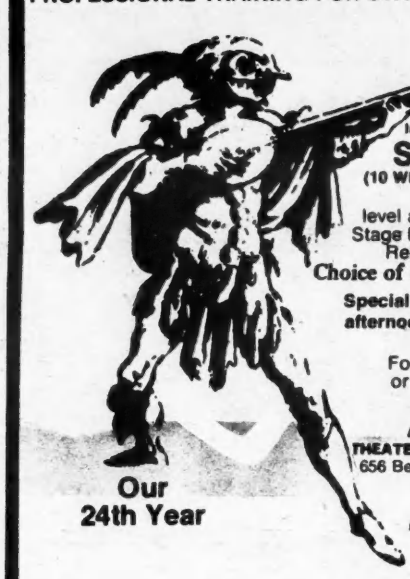

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# Sox

*Continued from page 23*

he stayed in place as Brohamer, Hobson, and Evans couldn't get men home in a second-and-third, nobody-out situation — the latter two failing even to make contact. For the second time in three games, the Red Sox left nine men on base.

In the manager's office after the game, it's customary for the press to lead off with some comment on the proceedings, whereupon Zimmer offers his opinions. On Wednesday there was simply silence — long, increasingly uncomfortable silence. Finally, someone asked about potential lineup changes. "If nobody's hitting," Zimmer responded, "what the hell's the difference where they hit?"

A good — in fact, unanswerable, for now — question. "We usually have the offense to shut down good pitching," said Carlton Fisk, "but now it's been the other way around."

Did he feel the slump was serious?

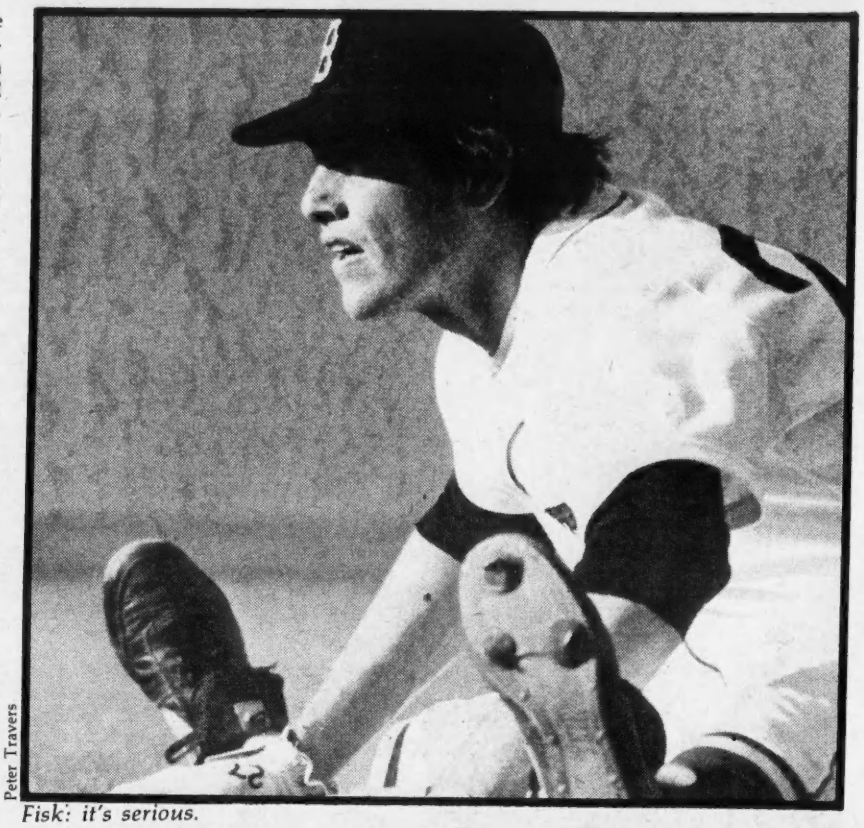
"Sure, it's serious as long as you're in it," Fisk answered.

Fisk also touched on another, perhaps less appreciated aspect of a prolonged team batting slump. "What's the most exciting part of the game? Offense," he noted. "When you're banging the ball around the park. When you don't get that, there's not much excitement."

Fisk was speaking not merely of the team, but of the fans, who are increasingly noticeable by their absence from Fenway Park. In recent years, Memorial Day has marked the point at which it becomes either difficult or impossible to get a ticket the day of the game. In the three games with the Blue Jays, there was no crowd larger than 18,000. At its present rate, Boston will suffer the most severe single-season attendance drop on record, an alarming development for a franchise that has no oil, chemical, or ship-building fortune to drop back on.

A team not drawing two million fans probably can't afford to keep Fisk, Fred Lynn, and Rick Burleson, which in turn will keep more folks at home. And so on and on: it's the vicious cycle of the declining baseball franchise. It doesn't take long, either — just ask M. Donald Grant. Spoiled by all those 90-win seasons, New Englanders are likely to see .500 baseball as the equivalent of the cellar. Indeed, it seems a lot of them already do.

The Red Sox kept their nucleus intact for another season, and even now Sullivan scoffs at the possibility of major changes. His word for changing things is "panic." The dilemma, it is said, is that Boston can make no major personnel changes without breaking up the team. So far this season, the Red Sox have looked like a team that could use more than a little breaking up. ●



Peter Travers

*Fisk: it's serious.*

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# Furthermore...

## Remembrance of things lost: Why the grief never goes away

by Richard Gaines

WideWorld

He died at millions of different moments. For me he died at about 2 p.m. during an intramural volleyball game in a musty old gym on the Trinity College campus, in Hartford. For my friend, he died just as Marblehead High School let out for the day, at about 2:30, at almost the same time her uncle Leo died in Brooklyn, at 43, of a coronary. This she would learn on arriving home, "If a mother loses two children in a fire, is she more devastated than if only one child died?" she responded when I asked what the double blow felt like.

Learning of his death, in the gym that day, marked the saddest moment in my life, sadder than when his brother died, sadder than when the great civil-rights leader died, even sadder, in a way, than when my mother died, or when my grandparents died. My friend says his death was the saddest moment in her life, too.

We hadn't talked about it for a long time before we watched the documentary of his life and death, *Years of Lightning, Day of Drums*, last Monday, Memorial Day (four days before what would have been his 63rd birthday). When it was over, my friend cried and cried.

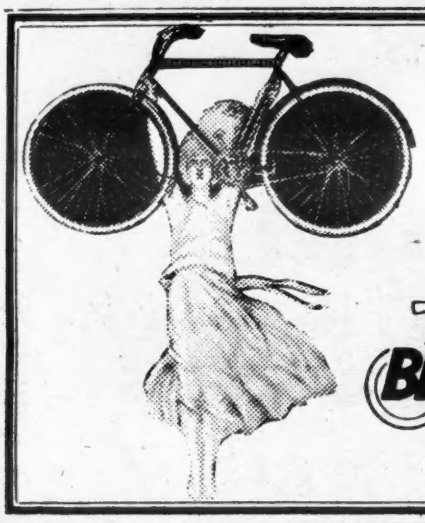
She grieved over the memory of her own grief 17 years ago. But she grieved for other things, too.

She grieved for the optimism he inspired in the country, and for its absence today. She grieved for the idealism that was abroad in the land in those days, and for the hope among the country's citizens, among Latin Americans, Berliners, Irish — the hope that he inspired, and which the film reflected. And she grieved over the hopelessness we have come to accept after years of disillusionment, disappointment, humiliation, and embarrassment.

Thinking of our pathetic impotence at the hands of the ayatollah, she grieved for his bold demand that the Soviets dismantle and remove their Cuban missile bases, Khrushchev's quick capitulation and his understated announcement to the American people that the missile silos were coming down, that the sites were being destroyed.

Thinking of the deadly humorlessness of our politicians today, their petty carpings and strident self-righteousnesses.

*Continued on page 30*

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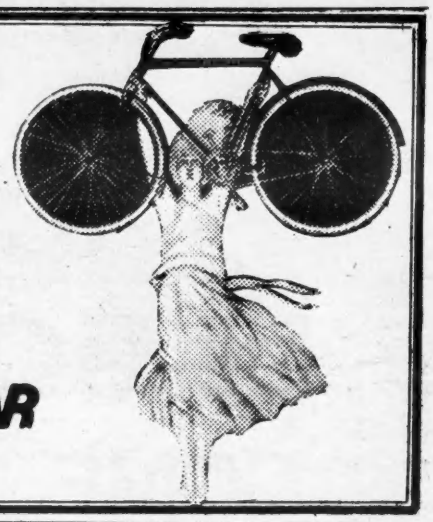

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# Grief

*Continued from page 28*

she grieved for the ebullience he exuded; his self-confidence so strong, his personality so sparkling, that he could vaporize tension with a clean swipe of his well-practiced, self-depreciating wit.

She grieved for the memory of great world concerns — global peace, civil rights, hunger, injustice, ignorance — concerns that he attended to, and that are all but ignored by those who lead and would lead us today.

She grieved for his competence (or at least his perceived competence), and for his ability to lead not just the people of this country but, seemingly, people anywhere. And she grieved that no one seems able to lead us anywhere anymore.

She grieved, too, over a scene in the documentary that showed him exhorting his country's people to have faith in the human ability to solve manmade problems, and his admonition that to fail in this — to be without that faith — is tantamount to accepting the self-fulfilling prophecy of defeatism. And she grieved over the contemporary philosophy, legitimized and exploited by his successor, that exalts man's inability to solve such problems.

Thinking of his time, when, for better or worse — and there were both — we at least knew ourselves as a people and a nation, and had a clear vision of our mission in the world, she grieved over our hapless confusion, our spiritlessness, our self-serving and paralyzing cynicism.

She grieved over the thought of all those people, the famous and powerful few and the anonymous millions who died a little with him and never again were the same. She grieved over the thought that not by coincidence or fate was his death followed by Johnson, Vietnam, more deaths (of his brother and of our great civil-rights leader), Chicago, Nixon, Watergate, and the debilitating ennui that has followed.

She grieved over the thought of millions grieving blindly, without knowing why this was done or who did it, and having no outlet for their pain and anger; of people turning off by turning on, escaping into subcultures in a desperate search for belonging, a search that ends without a finding; of too many of them becoming selfish, rationalizing their capitulation to lower ideals in the neo-religiosity of "self-awareness."

When she stopped crying, we talked about why she had cried. She said that when John F. Kennedy died, she thought to herself that it was the most profound tragedy she could ever imagine. "Now," she said, "I realize I had underestimated the depths of the tragedy. Look how far we've fallen."

That is why she cried. ●


# 9

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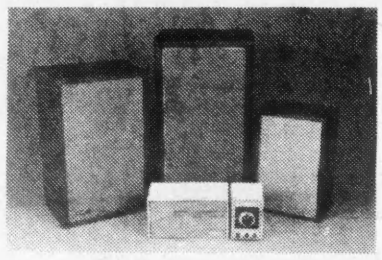

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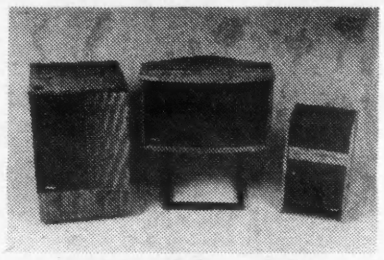

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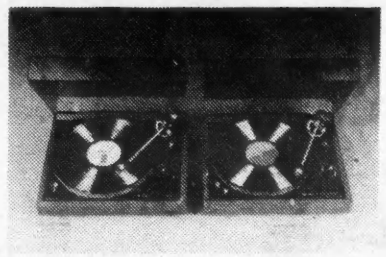

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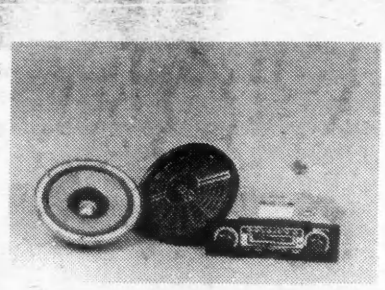

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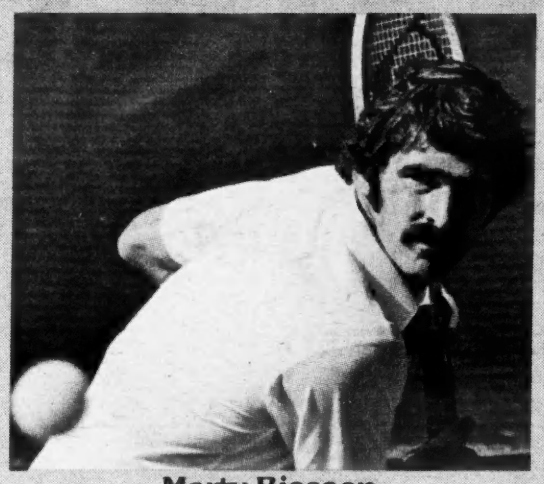

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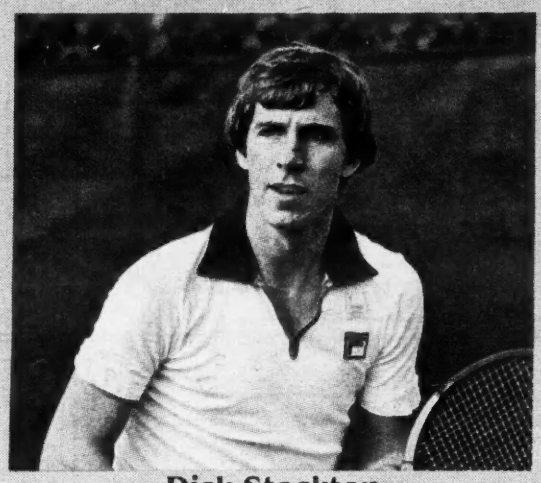

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# LIFESTYLE
## BOSTON

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# NURSING

*A profession in flux*

# urban eye

edited by M. Dolden

Lucy Dillon

## MIDDLE EASTERN UNION

There's a new wrinkle in the alternative-telegram business. We've seen mime telegrams, song-and-dance telegrams, and balloon bouquets; but once again, out of crazy California, has come a better idea — bellygrams. A professional belly dancer, with the message written on her tummy and a tape recorder in her hand, will appear at your door and perform a traditional dance while a message moves sensuously to the strains of Middle Eastern music.

Sudana, president of Odalisque Inc. and a director of its belly-dancing school, is responsible for bringing Bellygrams to Boston. For $35, a fully costumed belly dancer will perform a five-minute message. (The message, by the way, is also transcribed on a card for the keeping.) For an additional $15, you can buy a 20-minute performance. Sudana recommends Bellygrams not only for personal messages (Forgive me; I'm sorry; Will you marry me?), but especially for office and retirement parties. For convalescents, the volume on the tape recorder can be adjusted in hospital zones.

And there is variety here: Amir, belly dancer at the Averof restaurant and a teacher at Odalisque, is available for transmitting belly messages to those who prefer an undulating male.

*Odalisque Inc., 1902 Massachusetts Avenue, Cambridge, 661-8508.*

**— M.D.**

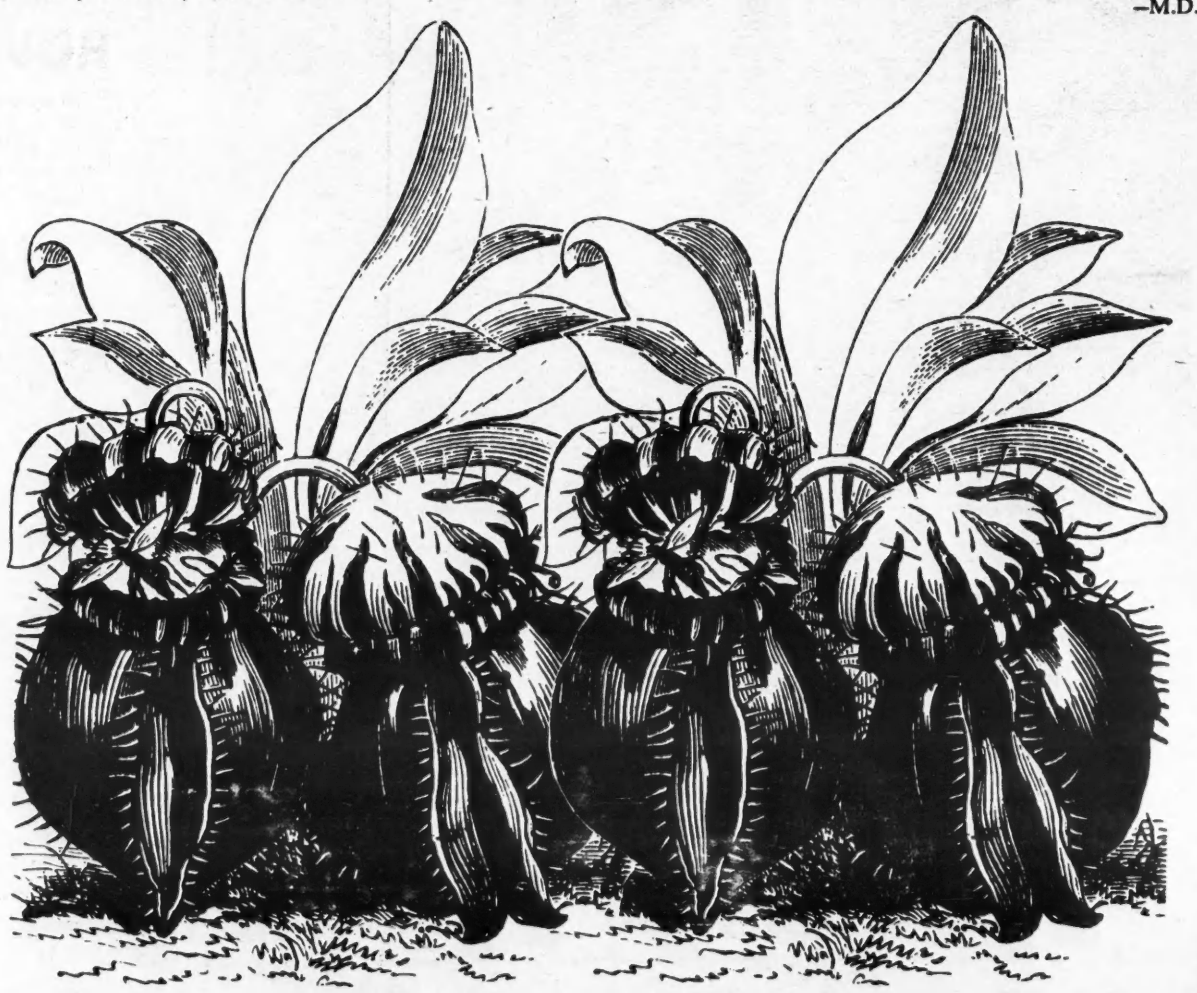
## FEED ME

According to Thoreau, there is much to learn of our fellow man by studying nature, and a workshop offered by the New England Wildflower Society on June 10 may provide some answers to the darker side of human nature. "Carnivorous Plants To Know and Grow," conducted by naturalist Jorie Hunken, will delve into the ecology and lifecycles of various hungrier-than-most plants. Why certain flora devour insects and the like is a question that has plagued the scientific community for some time. The theory held most often is that because the plants thrive in sandy or boggy areas and in soils with low nutrient levels, they are merely supplementing a poor diet. Thus, if you have bought a tiny Venus's-flytrap from the five-and-dime and lovingly fed it Hyponex in hopes of inducing enough growth to replace a Doberman's protective services, you are only dousing the plant's carnivorous instincts.

The workshop will include a walk through the society's bog garden, where pitcher plants, sundews, and Venus's-flytraps thrive. Wear something to cover your ankles — just in case.

*"Carnivorous Plants To Know and Grow," on Tuesday, June 10, from 9:30 to 11 a.m., at the New England Wildflower Society's Garden in the Woods, Hemenway Road, Framingham. The workshop costs $6 for members, $8 for non-members. Call 237-4924 to sign up. The Society's Annual Plant and Book Sale will be held on June and is an excellent opportunity to buy native plants and shrubs.*

**–M.D.**



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# THE WORKS, PLEASE

The Dorchester Pottery Works has felt its share of heat. In the last year, two of the three remaining buildings were lost in fires of "suspicious origin." The last structure is the most treasured, as it houses the huge beehive kiln, measuring 28 feet across and 10 feet high. Constructed in 1914, the kiln was made of unmortared brick and was one of the hottest firing kilns in the world. The stoneware pottery that was manufactured there, up until 1965, was unusual in its imperviousness to acids and valued by chemical manufacturers. In addition to making huge industrial storage crocks, some with a capacity of 75 gallons, the Pottery Works produced smaller, hand-painted items. Charles Hill, now 83 years old, the last remaining potter there, and a descendant of the original founding family, still places some of his work at The Grasshopper in Plymouth.

The kiln building is in danger of being lost — either by sale or by further vandalism. The Clam Point Neighborhood Association and the Dorchester Art Council are attempting to raise funds to purchase the building. They are sponsoring a program and lecture by Doris Olberg, an expert on the pottery produced in Dorchester and the history of the manufacturing plant, to be held at Trinity Church in Boston on June 18 at 8 p.m. There will also be a pottery auction.

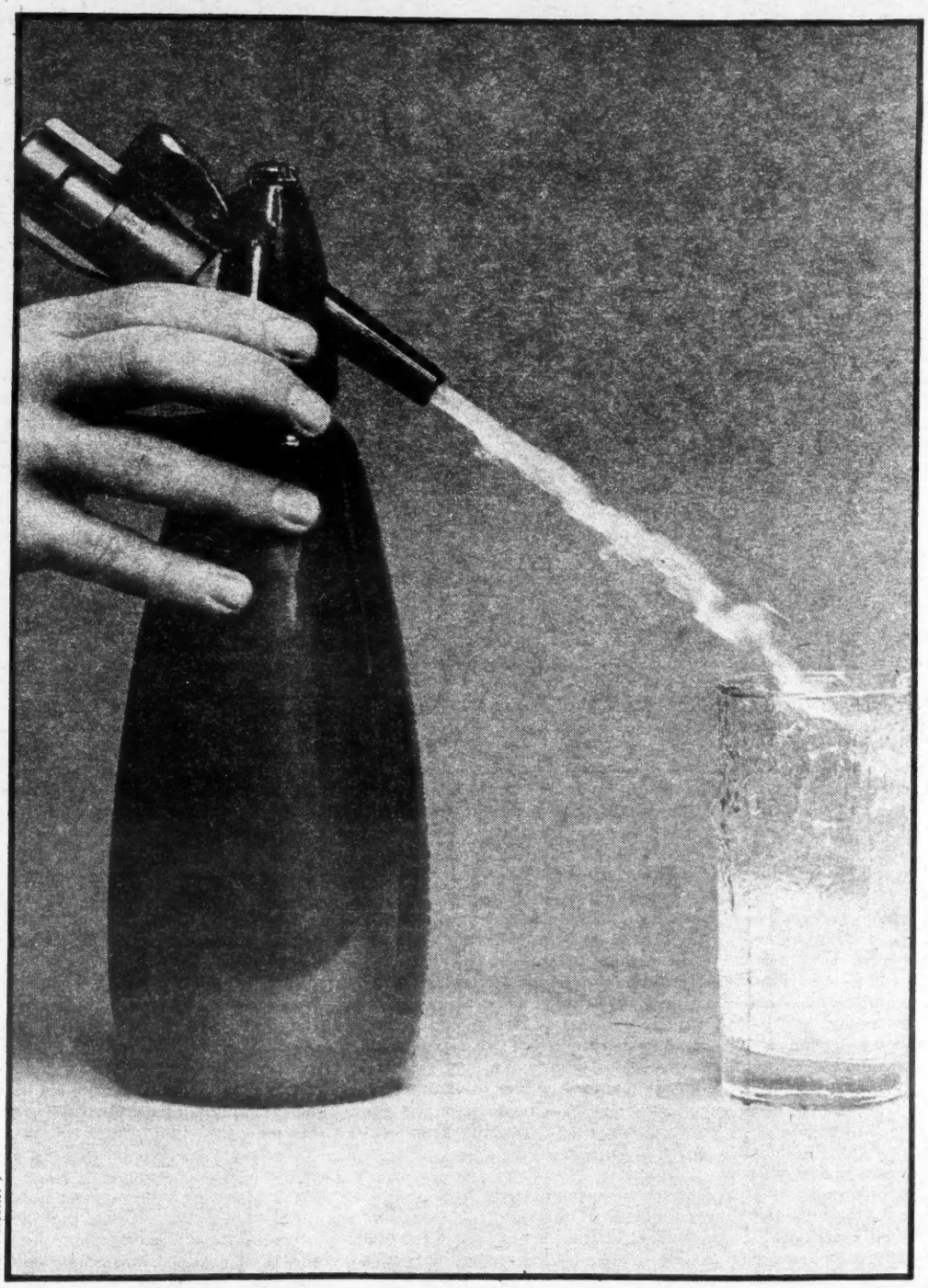
*The Dorchester Pottery Works, Victory Road, Dorchester. For information, contact Janet Bergeron, at the Clam Point Neighborhood Association, 265-3864.*

— M.D.

# TINY BUBBLES

Seltzer bottles are a reminder of a bygone era that called for dressing for dinner, cocktails in the library, and various Marx Brothers' routines. The good news is that it is all possible again now that a new streamlined version of the seltzer bottle is available at The Artisans. (Does *anyone* carry the blue-glass variety these days?) The initial investment is $30 and replacement cartridges are 35 cents apiece, but adding your own bubbles to water can mean real long-term savings. There also are other very practical reasons for using a seltzer bottle: it adds only compressed air to the water, rather than the carbonation, salt, and sugar that winds up in many commercially bottled waters. And your homemade sparkling water never goes flat, since the bottle can be stored in the refrigerator and can be revitalized simply by shaking the cannister. The instructions suggest adding a little sparkle to wine or creating your own champagne or sparkling Burgundy from a modest jug wine. But then, of course, you won't hear the cork pop.

*Seltzer bottles are available at The Artisans, 165 Newbury Street, open Monday through Saturday from 10 a.m. to 6 p.m.* — M.D.



Stuart Rosner

# ROVING EYE

**What makes you cry, and why?**

Oh, well, I guess I should say onions. But my mother taught me to hold a piece of bread between my teeth when I peeled them, and then somebody else told me to hold them under running water — that works too.

*Linda Hamanian, nurse, Watertown*

Sometimes old movies and then sometimes old songs — things I associate with old girlfriends. I guess those are memories that you don't think about very much except when you're down or lonely, and then something that you hear or see reminds you of some really good time in your life — and *wham*, it just hits you. I usually feel a lot better after, though.

*Jim Stevens, cashier, Boston*

My mother, my sisters, and the Waltons, in that order.

*Jennifer Lawson, student, UMass-Amherst*

I cry to make the blues leave. You know, you get really down, and get off by yourself, and then finally you cry? It's just a way off getting the bad stuff out of your system. It's still harder for a man to cry in front of other people; they think you're really weak or something. But I think almost everybody cries, they just don't talk about it.

*Stan Leventhal, salesman, Worcester*

I used to cry all the time — I would even wake up crying — and I guess it was because there weren't a whole lot of things going on for me. Maybe boredom makes me cry. Anyway, I haven't cried in months. I think it has something to do with body chemistry, too. It's all tied up together somehow.

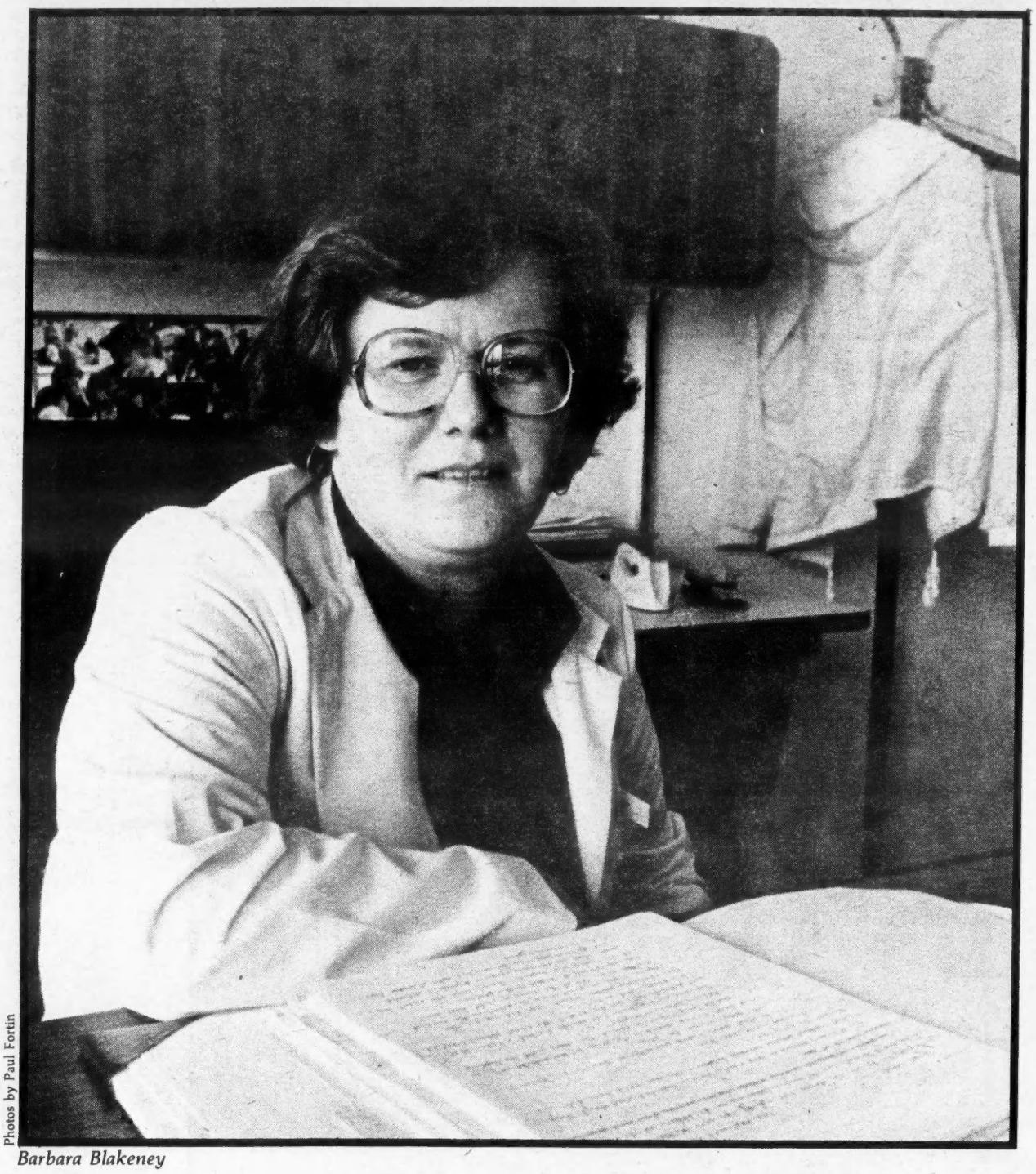
*Barbara Sellers, secretary, Needham*

— M.D.

# MEDICAL ALERT

## *Handmaidens no more: The role of the American nurse is changing*

by D.C. Denison



Photos by Paul Fortin

*Barbara Blakeney*

Barbara Blakeney, president of the Massachusetts Nurses' Association (MNA), is a soft-spoken woman who works in a large, quiet office in the Nursing Education Building at Boston City Hospital. She has a lot to think about these days. Her profession, once considered by the public as something akin to a religious order, is in flux, buffeted both from within, by the demands and ambitions of its own members, and from without, by economic and social pressures. In the process, the American nurse's image as the physician's handmaiden is fading fast. There is no single cause for this; instead, a variety of factors — among them the women's movement, new medical technology, better educational opportunities, and a sellers' market in terms of employment — are all contributing to the reshaping of the profession.

It's a confusing business, finding oneself in the middle of an overdue move toward professionalism, especially when the reforms portend changes not only in the nurse's role, but also in the quality of patient care. Confusing, but according to Blakeney, inevitable. "If you look back through history," she says, "you'll see that advances in feminism and nursing go together; they always have. The first female doctor here in Massachusetts, for example, was a suffragette. Similarly today, in nursing and feminism, you have the same situation: the rules we have always played by are changing. And whenever you change the rules in the middle of the game, people get upset."

Blakeney, who, like many of the leaders in the nursing profession, eschews the traditional uniform in favor of business-like suits and dresses, volunteers her time to the MNA; she spends most of her week working as the project coordinator for the Mayor's Older Bostonians Outreach Program. In conversation she is diplomatic, but her remarks reflect a stubborn determination to expand the role of nurses in the medical community. "One of the biggest obstacles we face," she says, "is our image problem. We're still perceived by many as the sort of hopeless doctor's handmaiden you see on *General Hospital* or *Marcus Welby*. In reality, however, nurses constitute a profession that is independent and acutely aware of its responsibility. The working nurse has to be physically and mentally fit, able to interpret information and make decisions. If she's not, she has to answer to the Nursing Board of Registration. This year, in fact, the board has already heard over 40 disciplinary cases — and many of the nurses involved received suspensions. Most people don't know that about nurses."

As Blakeney sees it, the current role of the nurse in most health-care situations is a case of untapped potential — which causes a great deal of frustration in the nursing community. "Nurses today are involved in just about every sphere of the medical community," she says, "but they are still not used as much as they should be. There have been national studies that have shown that 75 to 80 percent of the business in an ambulatory-care center (walk-in clinics, neighborhood health centers, etc.) can be handled by nurses. A physician can and should be available to work on acute conditions, but for routine health care — the day-to-day kinds of things that people come in with — the nurse is eminently qualified. Unfortunately, nurses are only rarely used in this way."

There is no longer any reason why doctors and nurses should have to work in a hierarchical, boss/employee relationship, according to Blakeney. Instead, they should function as a team, with each using his or her own skill according to the needs of the patient. "Traditionally," she says, "there's always been a difference between the two approaches, the doctors' and the nurses'. The doctors' focus is illness, and making people better; the nurses' is health and health maintenance. The physicians' job is to change illness to wellness; our job is to maintain wellness. They are different skills. Doctors and nurses should work together so that they complement each other, to the consumers' advantage."

Unlike many of her colleagues, Blakeney has the education to work as a nurse-practitioner, seeing her own patients and taking care of their basic health-care needs independently. These days, in addition to her duties as president of MNA, she spends one day a week working, with a physician, at the Boston City Hospital's Primary-Care Center. This type of practice was relatively rare only a few years ago; now it is becoming more common. "The way we work it," Blakeney says, "Is that each of us — the doctor and myself — have our own patients. And when it is a question of standard health-care procedures, I handle it independently. If things are more serious, I refer my patients to him. It works very well this way. For example, let's say the doctor diagnoses a patient as having a case of diabetes; well, diagnosing the situation and teaching the patient how to deal with it are two totally different things. As a nurse, I'm more prepared to teach the patient how to adjust to his condition — how to give himself insulin, how to make the necessary dietery changes, and so on. I'm more interested in it, so typically I'll perform this function and look after the patient in this way. Then, if there is an infection or a dietary indiscretion that causes any instability, I'll consult with the physician. In cases like this, both of our talents are used in a collaborative way; hopefully, we're leaning on each other's strengths and using them in a way that helps the patient."

Obviously, she hopes that this becomes the norm rather than the exception. "It seems that people are always saying that their own time is *the* crucial time," she says. "But it does seem to me that the '80s will be a very important time for health care in America. We're going to have to sort out our priorities. One of them, I think, should be keeping people well in the first place, and nursing is already in that business. So at this point, nurses shouldn't be just *asking* to help in certain ways — that's what women have always done. Instead, we should be demanding that nurses be used up to their abilities and demonstrating that it can be done. If we don't, we've lost out on an important role as a profession, and the country has lost a valuable health resource."

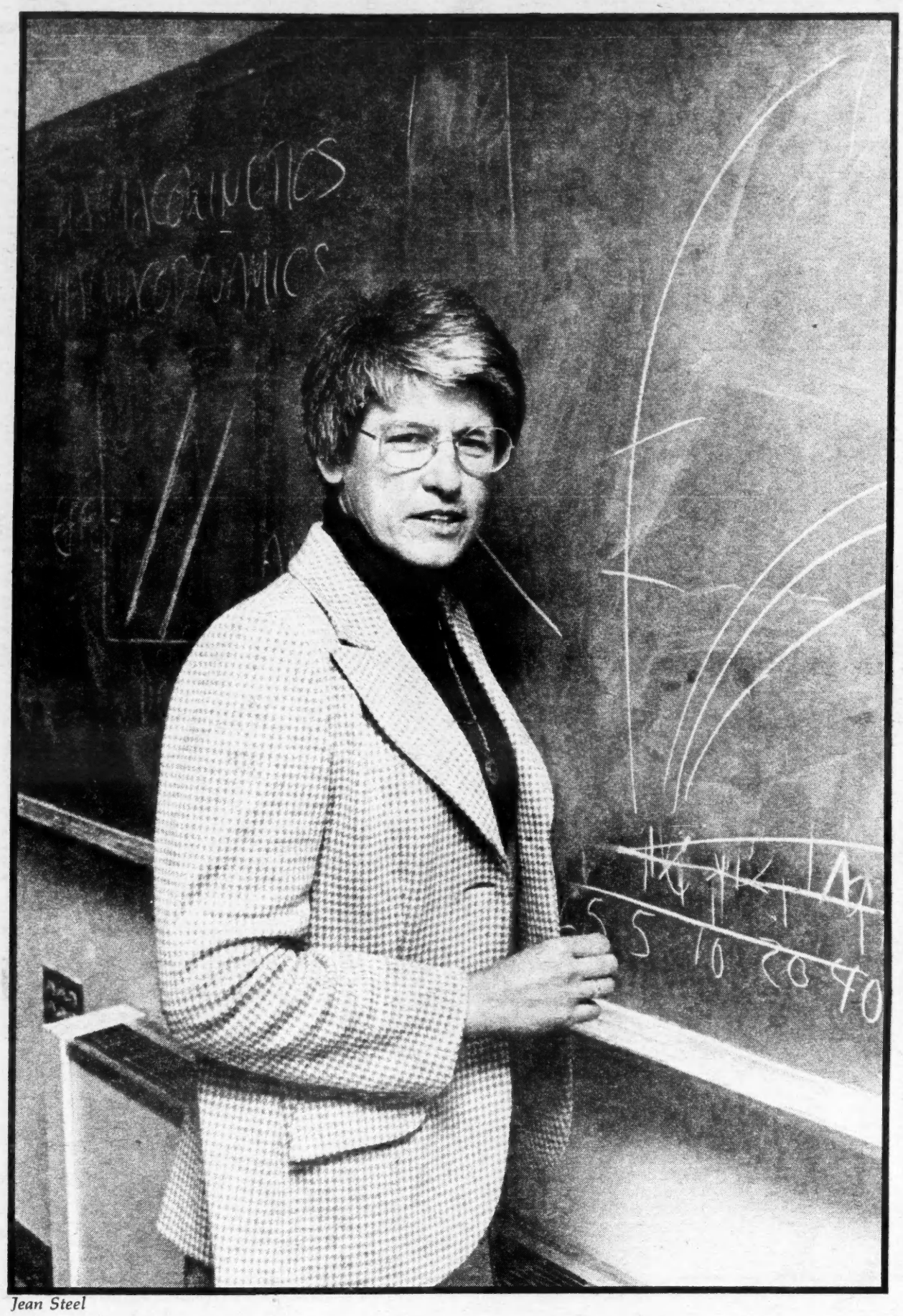
* * *

There are approximately 78,000 registered nurses in the state of Massachusetts; the number of nurses per 100,000 people — 726 — is the second-highest in the country, next to that in Washington, DC. The median age of the practicing nurse in Massachusetts is 35, two years less than the national average. There are 71 schools that prepare nurses in the Commonwealth, down from 100 in 1900. Two percent of the registered nurses practicing or living in Massachusetts are male, but males make up six percent of the student-nurse population.

All this is from the recently issued *Status Report on Nursing in Massachusetts, 1979*, compiled by two nurses, Teresa Chopoorian and Margaret Craig. The emphasis of this report, the first ever done in Massachusetts, is on the compilation of facts rather than on their interpretation. The 150-page document is crammed with charts, graphs, and tables. Yet taken altogether, the study paints a surprising portrait of the nursing profession in this state.

"One of the assumptions that the report addresses," says Chopoorian, "is the belief that since Boston is such a significant medical and nursing center, with a healthy supply of nurses, that the same must be true of Massachusetts as a whole. This is simply not true. There are parts of Massachusetts — Plymouth, for example — which are far below the national average in the ratio of number of nurses employed for every 1000 hospital beds.

"In contrast, we've found that in Boston itself, there is a very high level of nursing activity — higher than we even expected. Ninety-one percent of the nurses in the Boston area are working,



*Jean Steel*

compared to 70 percent nationally. What does this mean? Among other things, it means that there are not that many nurses in the area who are out there looking for work, so that all the recruiting efforts that you see in the Boston area — in newspapers, on the radio, and in job fairs — are aimed at nurses who are already working, which leads to a musical-chairs sort of effect."

"We had hoped when we started the project (with funding from the MNA) that we would be able to see exactly where our priorities lie," Craig says. "And one area that shows up quite clearly is the lack of adequate care in the state's nursing homes. So despite the number of nurses we have, Massachusetts is only 13th nationally in the proportion of registered nurses to nursing-home beds. It shows the influence of the rate-setting boards; the homes are using only the number of nurses that they have to, and that is not enough.

"Another area that needs attention is the current state of the educational system. Today the trend in nursing is definitely away from the hospital-based nursing schools in favor of baccalaureate degrees, but in Massachusetts there are just not enough BSN (bachelor of science in nursing) programs to meet the need. At the master's level, it's even worse. So what is happening is that nurses who want more or better education are having to leave the state to get it, and many of them probably never come back."

"In a way, the report raises more questions than it answers," Chopoorian says. "And that's what makes it important. For example, the study shows that there is a high turnover among nurses in Boston, but then one has got to ask, what is it about the jobs that make these women want to move on? So I guess what the report *really* shows is that there are a lot of questions that nursing, as a profession, will be facing in the coming decades. The report shows what many of these questions are; now we have to start answering them."

* * *

For all this, the most pressing nursing problem, from the hospital's point of view, is the current shortage of nurses. Robert Loxley, who has been working as a nurse recruiter for Boston City Hospital for the last four years, knows the story. "This is the worst year for recruiting that I can remember," he says. "The number of nurses actively seeking employment has declined dramatically in recent years; the market is definitely dwindling. Why? Well, one very large factor is that the hospital-based nursing schools are closing. Boston City Hospital closed its school in 1975, after running one for over 100 years. Now the trend is toward educating the nurses through degree programs at four-year colleges instead of just training them to do certain procedures like they used to. This is good, of course; the nurses are better trained. But it also cuts off a supply of nurses at a time when the need is getting greater and greater."

This situation is compounded by Boston's having come to take its nursing supply for granted. Traditionally, graduating nurses in New England felt that they had to put in at least a year working at a Boston hospital "for experience." Now all this is changing, and local hospitals have to play catch-up. "Lately we've been traveling to different employment conventions," Loxley says, "and when we get there, people from other cities are always surprised to see us. They assume, like everyone else, that there are loads of nurses in Boston, because of all the schools. But that is simply no longer the case."

Boston-area recruiters also find that other hospitals from around the country are recruiting aggressively. Some have taken to offering day-care programs, bounties (if a nurse brings in another nurse who stays for a year, she'll receive a $1000 award), the use of new cars, and, of course, more money. "Only a short time ago," Loxley says, "a beginning nurse would start at $250 a week; now hospitals are paying up to $280 for entry-level positions and much higher for experienced nurses."

Boston City Hospital, for its part, has attempted to keep up with the market by offering perks of its own. This year, for example, it initiated a rental-assistance program, wherein full-time nurses are given apartments in its new apartment complex for about half the fair market value. This arrangement is considered especially advantageous, since it encourages nurses to stay. Turnover costs are not insignificant. "Well, just to give you an idea," Loxley says, "we run a special six-month orientation program for graduates of associate-degree programs which runs us about $6000 per nurse. When you're dealing with 100 nurses at a time, that adds up."

The current job situation has also given rise to a new kind of nursing arrangement: the "temporary" agencies, which supply hospitals with nurses on a shift basis. These days, a registered nurse who is tired of full-time work can go to one of these agencies, pick her hours, and get paid up to $8 an hour for her work. "The profession is just not what it was," Loxley claims. "Nurses today won't work under the same conditions that they worked under years ago: they won't be the same old doctors' handmaidens. When opportunities like the ones offered by the temporary agencies come along, you can't expect them not to take them. Like everyone else, nurses these days want freedom and independence."

This continuing search for freedom and independence has also led, apparently, to the rise of the nursing-emplyment convention, a concept started in 1976 by Dick DeVito, a magazine publisher.

"For the last seven years we've been putting out a magazine called *Nursing Job News*," DeVito says. "And then five years ago, we branched out and started the Nursing Job Fair, ironically enough because there was an overabundance of nurses in the Northeast. Since then, of course, the situation has reversed itself. Now there's a shortage. The school closings are partly responsible, but then you've got to realize that these days there are many more opportunities available to women outside of teaching and nursing, and this is taking its toll, too."

DeVito's job fair currently plays in 15 cities across the US, Canada, and England. Typically, anywhere from 70 to 130 hospitals participate, and DeVito is fairly confident that the business will not be falling off any time soon. "The shortage is growing," he says, "and the stakes are high: when you stop to think about it, when a hospital has to close bed facilities because it doesn't have adequate staffing, they're losing income: one bed is generally worth $300 a day, or $100,000 a year. So when you start putting 7500 hospitals together nationwide, 2000 to 3000 of which have in excess of several hundred beds, you can do some arithmetic and figure out that there's a lot of money tied up in the current job situation."

* * *

Jean Steel gained a small measure of notoriety in the early '70s when her professional life as a nurse-practitioner was documented in the film *Portrait of a Nurse*. At the time, the idea of a nurse-practitioner, a nurse with an advanced degree who worked independently with her own patients in a sort of partnership with a physician, was radical. Now it's more accepted, but the film is still shown to nursing students as an example of what nursing can be.

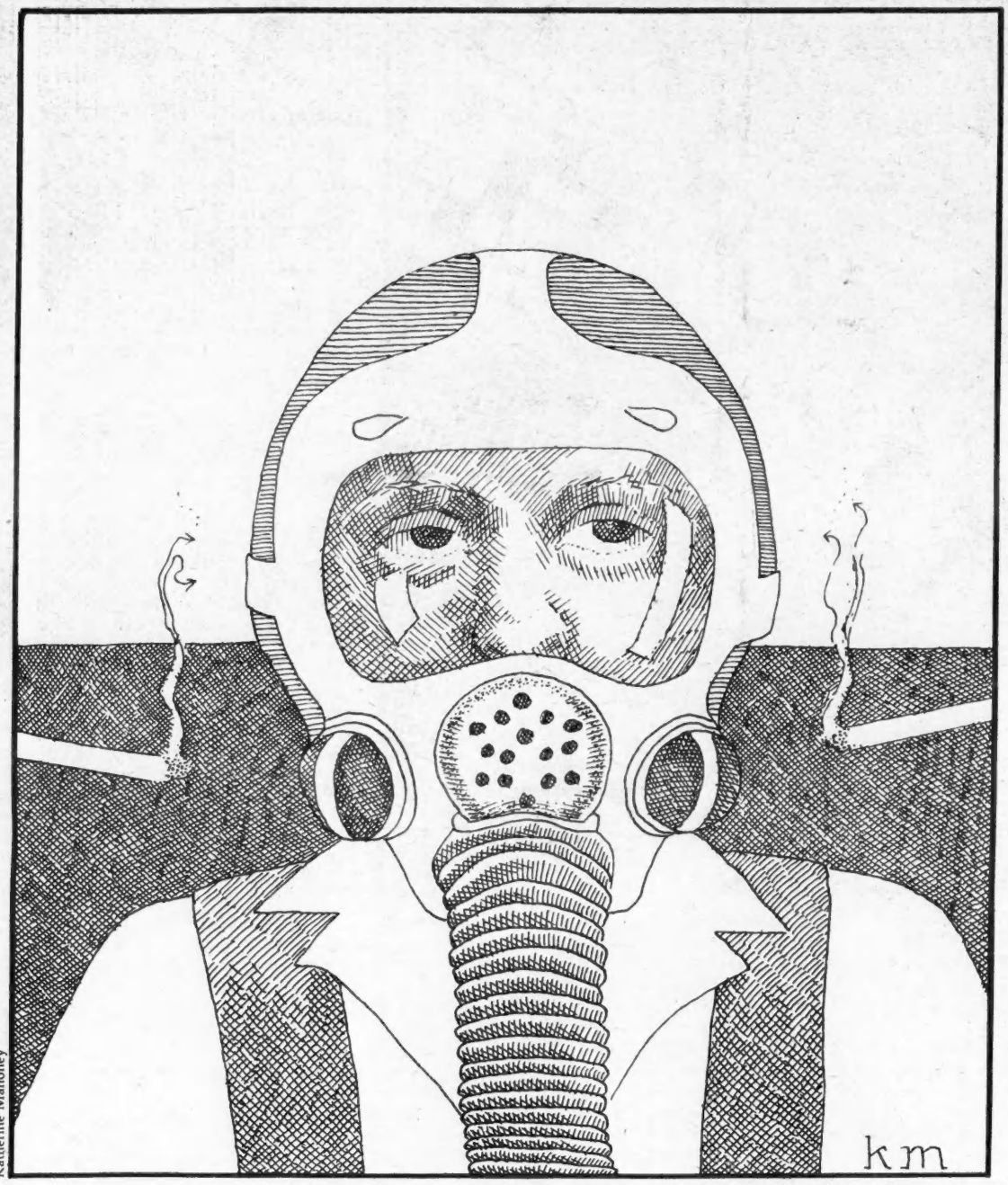
Steel is still concerned with what nursing can be. "Basically, in the years since the film came out I've continued to work toward my belief as to what nurses should be doing," she tells me. "Which is caring for people in a joint fashion with a physician and having primary responsibility for the patient." Typically, when Steel became frustrated with the lack of programs that educated nurses for nurse-practitioner-type work, she got together with some fellow practitioners at Boston City Hospital and started a new program at the Boston University School of Nursing. "What we did," she says, "is devise a two-year curriculum to teach other nurses to become what we see ourselves as being: primary-care providers." Her new title: project director of the Primary Care Program at the Boston University School of Nursing.

"There are a few reasons why we call it a primary-care program instead of a nurse-practitioner program," she says. "And the main one is that when doctors work in this way they call it primary care, so why should we call it anything different? Also, it describes very well what this type of nurse does: she dispenses primary care, which can be described as ac-

*Continued on page 14*

**Trends**

# Clearing the air for non-smokers




Katherine Mahoney

## The jury is in: Cigarettes are harmful whether you smoke them or not

by D.C. Denison

There was, for sure, a detectable smugness in the smoke-free room at New England Deaconess Hospital, where the First Annual Non-smokers' Rights Convention was being held, a few Saturdays ago. And why not? After years of pointed confrontations and extemporaneous debates with smokers on subway cars, buses, and elevators, these politely militant non-smokers are finally starting to win the war. The difference these days, and the deciding factor, is that science is now definitely on their side.

There is, for example, the report by two California doctors, recently published in the *New England Journal of Medicine*, that provides evidence that smoking can be harmful to non-smokers because the sidestream smoke (from the tip of the cigarette as opposed to exhaled smoke) damages the tiny air tubes and sacs in the lungs of those who are exposed to it. The authors, James R. White, a physiologist, and Dr. Herman F. Froeb, a physician, concluded that "chronic exposure to tobacco smoke in the work environment is deleterious to the non-smoker and significantly reduces small-airways function." Later, White, who now believes that on-the-job smoking should be banned, simplified his conclusion for the *New York Times*. "We know that if a person works around another smoker for a period of time," he said, "he will experience lung damage."

Specifically, the study, which was conducted on 2100 middle-aged men and women by the University of California at San Diego, measured the effects of on-the-job passive smoking by measuring damage to the alveolar sacs, the organs that feed oxygen into the blood, as well as to the tiny tubes that connect them with the bronchial network of the lungs. Doctors have long known that in smokers' lungs these tubes and sacs become scarred and permanently damaged. However, the California study found, for the first time, that non-smokers who work with smokers suffer this damage as well: about the same degree of small-airways impairment, all told, as people who smoke 11 cigarettes or fewer a day.

In an accompanying editorial, Dr. Claude Lenfant of the National Heart, Lung, and Blood Institute, interpreted the results. "Because of the inconclusive nature of the evidence, the case against smokers has not been especially strong, and the feelings and psychological reactions of smokers are as vehement as those of non-smokers. But now, for the first time, we have a quantitative measurement of a physical change — a fact that may tip the scales in favor of non-smokers."

There have been other studies as well. The Office on Smoking and Health, at the Department of Health, Education, and Welfare, has a list of over 70 reports that document the effects of passive smoking. There have been studies, for example, that have shown that sidestream smoke has a higher concentration of noxious compounds than the mainstream smoke inhaled by the smoker: as much as twice as much tar and nicotine, three times as much 3-4 benzpyrene, a suspected carcinogen, five times as much carbon monoxide, and 50 times as much ammonia.

Much of the research has been on how parents' smoking affects their children. In one study, children exposed to second-hand smoke in a small room for 30 minutes experienced an increase in heart rate and blood pressure as well as a rise in the carbon-monoxide level in their blood. Children of smokers have also been shown to have more respiratory infections and a higher incidence of bronchitis and pneumonia in the first year of life. A study conducted at Beth Israel Hospital last year, using residents of East Boston, has documented the deleterious effects on children's lung capacity: children aged five to nine were found to have impaired capacity to inhale and exhale air if one parent smoked, and even less if both smoked, compared with children in families where neither parent smoked. According to Scott T. Weiss, chief of pulmonary medicine at Beth Israel and one of the principal investigators in the study, "There is a strong association between parental smoking and children's pulmonary function." He speculates that passive exposure to smoke may interfere with normal lung growth in young children, and that these children may also have a greater risk of developing lung diseases later in their lives.

All this is in dramatic contrast to the well-publicized conclusions of the 1979 Surgeon General's report, which claimed that "healthy non-smokers exposed to cigarette smoke have little or no physiologic response to the smoke, and what response does occur may be due to psychological factors."

The effect of this research on the non-smokers' movement has been significant. "These studies have been a tremendous boost to us," says Rita Addison, president of Group Against Smoking Pollution of Massachusetts (GASP), "mainly because they've quantified what we've known all along. Now people realize that it's not just idiosyncratic behavior on our part. This is serious."

The trend toward non-smoking rights has also been reflected in the increasingly complicated hierarchy of non-smokers'-rights groups. At the top there's Action on Smoking and Health (ASH), which is a national organization working as the legal arm of the non-smokers'-rights movement. This is the group responsible for the institution of non-smoking sections on airplanes. Then there is the Group Against Smoking Pollution (GASP), which was started in 1972 as the New England regional branch of ASH but broke away in 1976 in order to play a more activist role in sponsoring and supporting legislation. And there are the Clean Indoor Air Educational Foundation, a recently formed full-time public-education organization operating out of New England Deaconess Hospital; the Health Coalition for Clean Indoor Air, which organized a recent campaign to put the question of smoking restrictions on the ballot; and the Non-smokers' Gourmet Club, which encourages restaurants to institute non-smoking sections.

These groups, and the large crowd that attended the Non-smokers' Rights Convention, are all currently working on a number of legal and legislative fronts. So far the results look promising. Minnesota already has an extremely tough "clean indoor air" law, which makes it illegal to light up in a public place that is not specifically designated a smoking area. A Berkeley, California, ordinance prohibits smoking in all public places in that city except for restaurants, which are required to post their smoking policies.

Last year, in California, there was a state-wide initiative, Proposition 5, that would have prohibited smoking in many places and instituted smoking and non-smoking areas in others. After an intense campaign by the tobacco industry (to the tune of $5 million, according to some groups), it was defeated. A similar, non-binding referendum held last year in 10 districts in Massachusetts met with more success; it passed two to one. Subsequent state-wide legislation, however, has yet to pass. In 1979, a non-smokers'-rights bill passed the state senate but died in the House Ways and Means Committee, which is chaired by John Finnegan, brother of 1979 mayoral candidate and tobacco lobbyist David Finnegan. A similar bill filed in 1980 was pared down severely by the Health Care Committee and then killed by the Senate. Other smoking-related legislation — to end federal tobacco subsidies, to ban cigarette billboards and MBTA ads, and to prohibit cigarette giveaways — is currently in the legislature.

According to state Representative Richard Roche (D-Springfield), who addressed the Non-smokers Rights Convention, "There is now no question that we have to make non-smokers' rights a political issue." But he cautioned his audience to be prepared "for a counterattack. The tobacco industry is going to try to paint non-smoking groups as cynics who are trying to stifle the free spirit of the land. America loves underdogs, and the industry will try to make the smoker into a sort of John Wayne/free-spirit figure." Roche also suggested to non-smoking activists that they "write off, for practical purposes, Congress and the vocal opponents. Concentrate, instead, on the guys who are sitting on the fence — at the local level."

There has been considerable activity in the area of non-smokers' rights in the courts as well. In one well-publicized case in 1976, Shimp *vs.* New Jersey Bell, a telephone-service representative successfully sued her employer for the right to a smoke-free environment. And in Massachusetts, GASP members have filed suit against the MBTA in Norfolk Superior Court, charging the T with negligence in enforcement of its own rules against smoking. GASP has cited 42 instances of smoking in designated non-smoking areas by both patrons and MBTA employees, and is asking for $1071 in damages.

At the conference, Alvan Brody, professor of law at Suffolk Law School and co-author (with his wife) of *The Legal Rights of Nonsmokers* (Avon), advised the audience on its legal rights. "The right to earn a livelihood without endangering your own health should be a basic premise of our society," he said. "Smoking, when you think about it, can be seen as a form of battery when it affects a person's health .... After all," he summed up, "someone's right to smoke ends where someone else's lungs begin." ●

# Little boxes, little boxes

## America's favorite indoor sport is not what you think

by Robert D. Spurrier

"When I can make 1 across fit with 1 down, my day is made," observed Noel Coward when explaining his predilection for crossword puzzles. And Sir Noel's passion lives on: crossword puzzles have become the most popular indoor game, with more than 30 million Americans working the grids.

Puzzle solvers live in a world inhabited by a Spanish composer (Albeniz), a Swiss painter (Klee), a captive of Hercules (Iole), an Indian peasant (ryot), a wild silkworm (eria), and some New Caledonian birds (ragus). Where else does one take pleasure in finding spiders' nests (midi), covered Greek colonnades (stoas), an eagle's home (aerie), a Hebrew lyre (asor), Iranian currency (rials), and a papal veil (orale)?

"It's a completely insulated universe," says Edward Scher, a lanky actuary who teaches quantitative analysis at New York University. For Scher and other puzzlers, current events take on new forms: when President Carter tried to disavow a vote against Israel at the UN, Scher summed up the situation at the end of his letter to the *New York Times* in a palindrome: "to last, Carter retracts a lot."

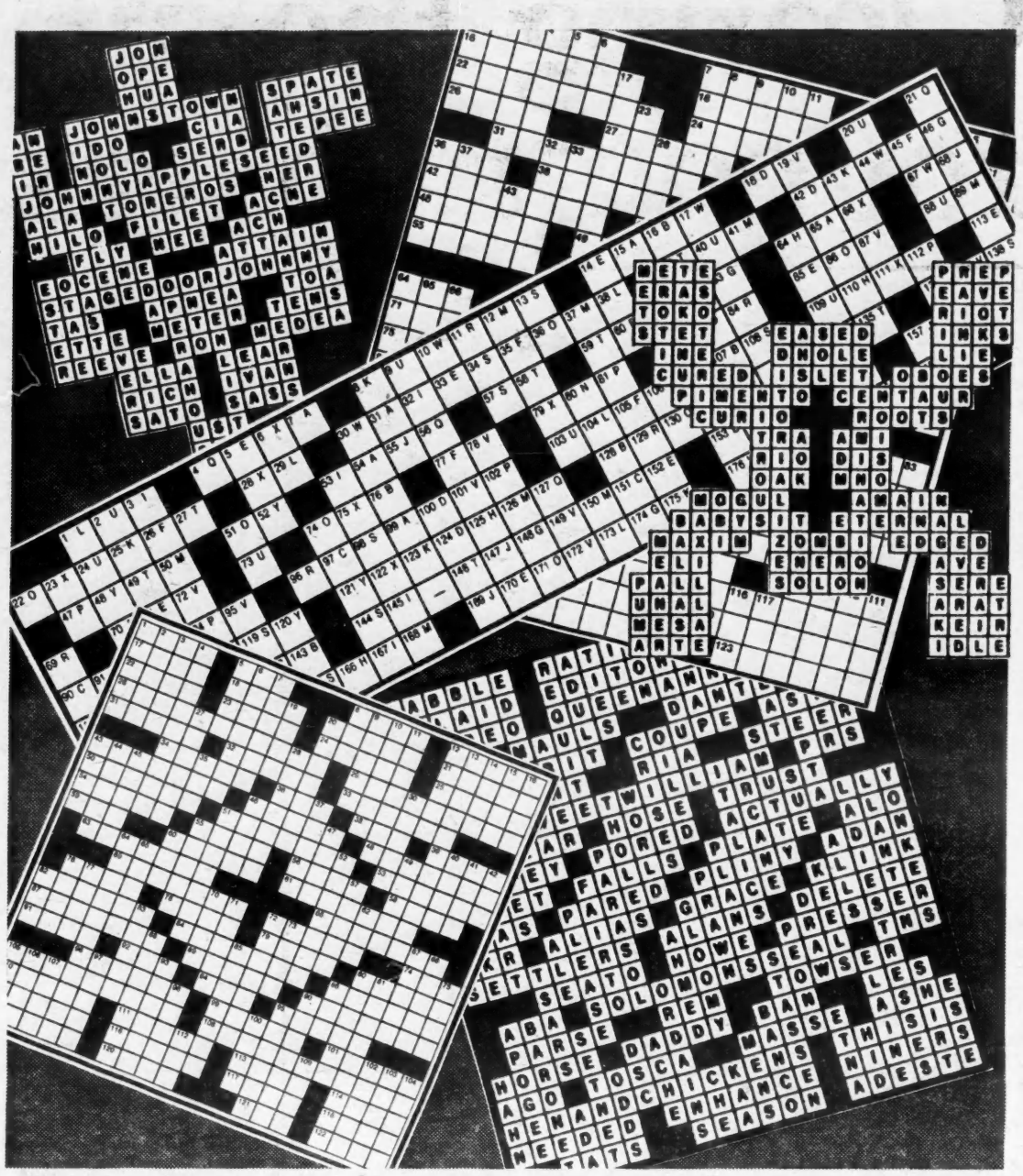
On the day Scher's letter was published, he and 130 other word collectors were measuring their skills at the Third Annual American Crossword Puzzle Tournament at the Marriott Hotel in Stamford, Connecticut. The entrants spent a weekend working puzzles on long tables covered with pea-green cloth, their answers guarded by white cardboard dividers set in wooden trays. The challenge was seven puzzles of varying size and difficulty; time limits of 15 to 45 minutes were allotted for completion of each grid. Referees in black-and-white-striped jerseys patrolled the aisles, while a four-foot clock with a red, sweep second hand marked the time. The command of "turn over your papers and begin" was followed by minutes of tense silence, punctuated by head scratching, hurried erasures, exasperated sighs, and nervous cigarette puffing. But for the age of the competitors — most were in their 30s and 40s — the scene was reminiscent of those dreaded SAT examinations.

This was a polite, confident, neatly dressed crowd. The puzzlers were mostly white middle-to-upper-class professionals, evenly divided between men and women: lawyers, accountants, teachers, bankers, a Houston oilman, two Worcester social workers, the music critic of the Cleveland *Plain Dealer* (who finished fourth), and the managing director of the Boston Shakespeare Company.

Perhaps only a dozen entrants seriously thought they could win one of the three cash prizes, and though a few "trained" for the event (one man even tested pens for their comparative speeds), most people took winning and losing in stride. "The world won't come to an end if I lose," says Joel Darrow on his way to finishing third. "I used to jump out of airplanes wondering if my parachute would open. Now that's something to worry about." A money manager for a J.P. Morgan holding company, Darrow counts on doing the daily *Times* puzzle in under five minutes, and averages 20 minutes for the Sunday version.

The winner of the $300 first prize, 29-year-old Daniel Pratt of Laurel, Maryland, is no stranger to examinations brimming with words and numbers. He majored in mathematics at MIT, picked up a master's degree in linguistics at Georgetown, and has a solid knowledge of four languages. Pratt has also won the Maryland Scrabble title three years in a row and placed second in the 1978 North American Scrabble Tournament. A soft-spoken man with glasses and thinning hair, Pratt works at a hush-hush job for the Defense Department at Fort Meade, Maryland, and was clever enough to know the answer to the "former name of the KGB": OGPU.

Another entrant, 57-year-old Robert Pin, freely admits to having worked as a government cryptographer during



World War II. Now a lawyer in New York, he offers these insights into the puzzlers' obsession: "I have a love of words and preciseness. I believe there is such a thing as a puzzlers' mind. It's a desire, one as old as the Gordian knot, to unravel something. Puzzlers by their nature enjoy a challenge. It's an affliction for which I know no cure." Pin finished the contest in 25th place. Like many of the entrants, he is a second-generation puzzle solver: his mother, an immigrant, did them to expand her vocabulary. Pin explains that he works puzzles as a form of "mental recreation" while riding commuter trains. "It's like someone shooting baskets, or a golfer trying to break a hundred. You're competing against yourself, and with me," he says, tapping his forehead, "my sports are up here."

Although some puzzlers work the grids merely to dispose of what Dylan Thomas's widow, Caitlin, romantically referred to as "leftover life to kill," others, like Judy Tarutz, an editor for Honeywell, claim that puzzles provide one with the rare certainty of finding a solution to something. "There is definitely a right and wrong about the answers — one of the few things in life where there aren't 10 or 20 alternatives."

Could headlines about political "volatility," the Iranian stalemate, unchecked inflation, and a baseball strike spur the quest for order and solutions on the puzzle page? "I'm afraid so," says Margaret Farrar, at 82 the *grande dame* of puzzle editors. "It's a worrisome time. And in hard times, puzzles are more popular, because people need them for release. During the Second World War in England, newspapers were cut down to four pages but the puzzles were kept. People did them in air-raid shelters. You know, it's like a miniature mystery in which you assume the role of the detective. You are given a case with a pattern, there are all those clues, and each answer leads to another. But perhaps best of all, it's something that can be solved.

"Puzzles," she continues, "help you to focus your mind on something. If you think about 7 down, you can forget about real problems. Puzzles provide pleasure when you do them and a lift in morale when you finish. You can get a good feeling about yourself, the world, and the times."

* * *

Crossword puzzles are descended from word squares that have been found in Roman and Greek ruins. In the 19th century, word games and puzzles proliferated, encouraged by magazines such as *American Boy* and *St. Nicholas* and by the establishment of the National Puzzlers' League, in 1883. But the first modern crossword puzzle, in which solvers placed different words across and down on a grid by answering numbered clues, did not appear until the old New York *World* included one in its edition of December 21, 1913. The diamond-shaped "word-cross" puzzle was the creation of the Sun-

*Continued on page 16*

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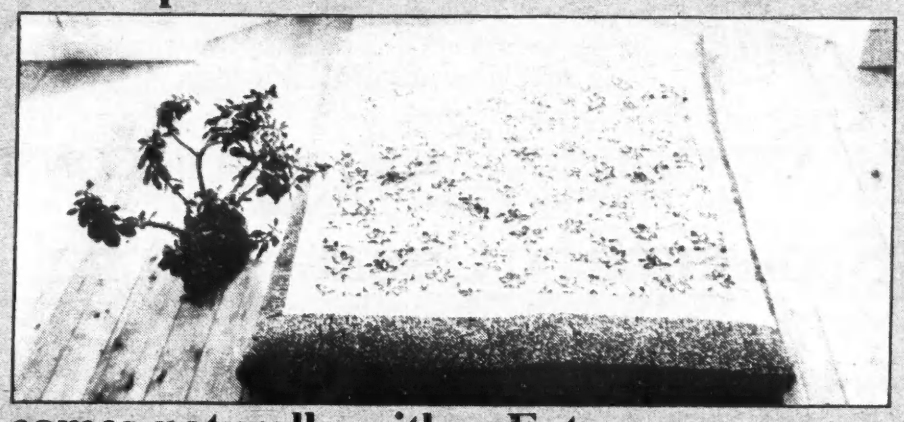

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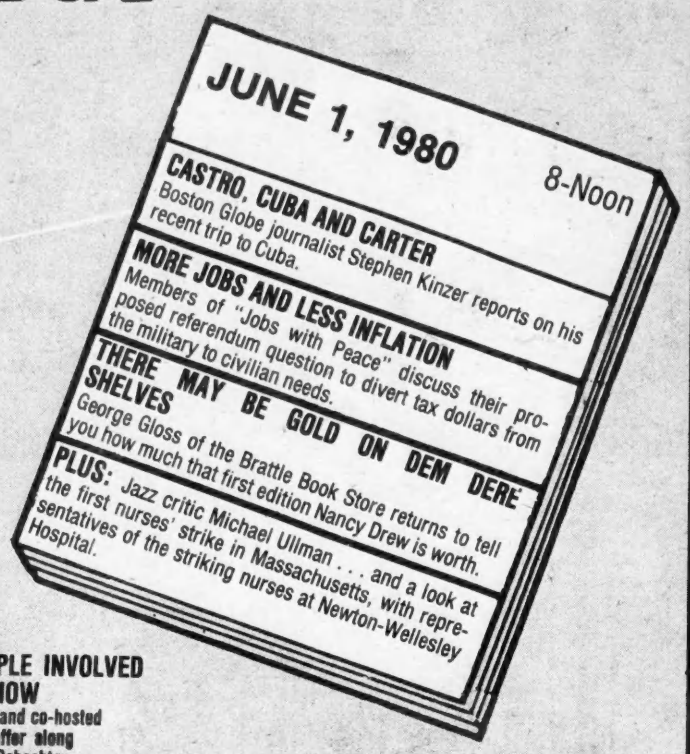
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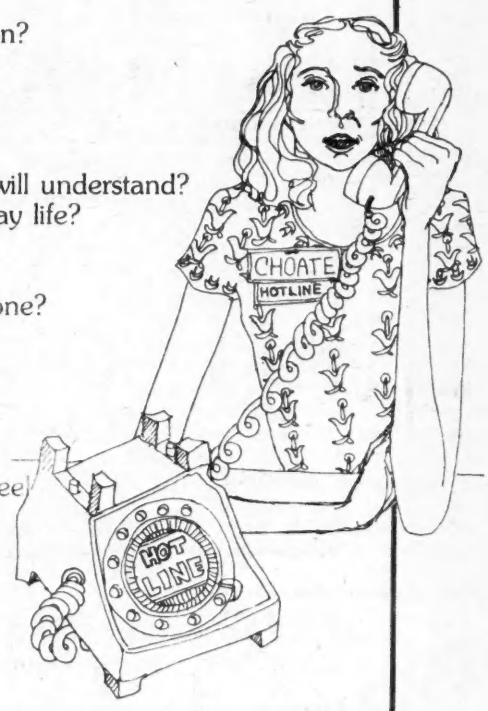


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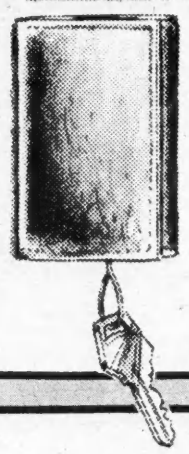

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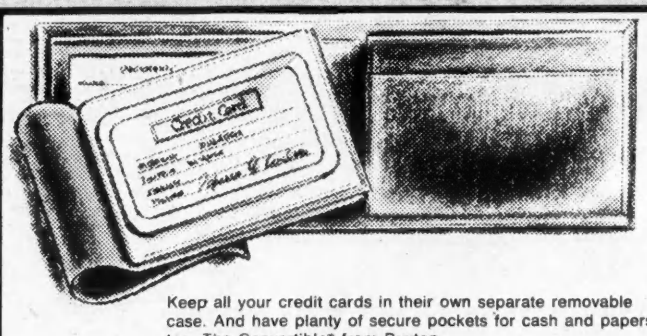

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# Thought for food

# In praise of the pie plant

## Rhubarb: Popularity isn't everything

by Sheryl Julian

Those of you who grew up on stringy rhubarb dishes will not be sorry to learn that, except for during the current peak season, this vegetable is becoming hard to obtain. Rhubarb has always had a bad reputation. Although the Greeks used many plants for medicinal purposes, they shunned rhubarb because its leaves and roots, containing oxalic acid, are poisonous in large doses. Even the vegetable's name has ignominious origins: "rhu" from the Greek *Rha*, for the former name of the Volga River, and "barb" from the Latin *barbarum*, which is what the rhubarb-growing, river-dwelling peasants were thought to be.

Yet, rhubarb stalks have a nice fragrance and lend themselves to several sweet preparations. The rhubarb you'll see in the markets now is probably grown locally and should be firm to the touch. A blender will puree rhubarb well enough to make its stringiness disappear, leaving you with a new taste to think about.

**Rhubarb charlotte**
Serves eight

Charlottes (from the old English "charlet," meaning custard) are desserts made from fruits mixed with cream and molded in a band of ladyfingers. The original ones consisted of pureed apples mixed with custard and piled high on platters; they were decorated around the edge with thin strips of toasted bread or brioche. Certainly the most famous charlotte is the one invented by the great chef Careme — charlotte *russe*. Although there are special bucket-shaped molds for making these things, any straight-sided dish will work well.

1 pound rhubarb, washed and trimmed at both ends;
1/4 cup red-currant jelly;
3-ounce package of ladyfingers (about one dozen);
1-1¼ envelopes unflavored gelatin;
1/4 cup cold water;
1 tablespoon confectioners' sugar;
1 egg white;
3 tablespoons granulated sugar;
1 cup heavy cream;
Extra confectioners' sugar (to sweeten topping).

Cut the rhubarb into two-inch pieces (slice any very thick stalks in half so that all the pieces are about the same size). Spread the red-currant jelly in the bottom of a heatproof casserole and add the rhubarb. Cover the casserole and put it in a cold oven. Set the oven to 350 degrees and cook the rhubarb, stirring once, for 50 to 55 minutes or until it is very tender when pierced with a fork.

Meanwhile, line the bottom of a six-cup charlotte mold (or a straight-sided mold) with a circle of waxed paper; cut it large enough so that it extends an inch up the sides. Set the rows of ladyfingers upright around the mold so their rounded sides face out. Then take another one, cut it on an extreme diagonal, and wedge it into the band of ladyfingers, so that they stay tightly in place. Set the mold aside.

Sprinkle one envelope of gelatin over the water in a small cup; set it aside. (If it is a very hot day or you are planning to unmold this sooner than three hours after making it, add the extra quarter-envelope of gelatin to the water.)

When the rhubarb is tender, pour it into a blender and add the confectioners' sugar. Work the mixture at medium speed until it is completely pureed, with no trace of stringiness.

Return the rhubarb to the casserole and add the gelatin. Stir the mixture to dissolve the gelatin and then let it cool.

Beat the egg white until it is cloudy. Add the granulated sugar and continue beating until a very glossy meringue forms. Set this aside.

Beat a half-cup of the heavy cream until it holds a soft shape; refrigerate it.

Set the casserole dish into a roasting pan filled with ice cubes. Stir the rhubarb with a rubber spatula until it begins to thicken. Add the meringue and the heavy cream and keep stirring until they are both completely incorporated and the mixture has thickened enough so that a spatula run across the bottom of the casserole leaves a clear path for a second.

Working quickly, take the casserole off the ice, wipe the bottom of the pot, and pour the mixture into the mold. Refrigerate it for three hours or until it is firmly set when you shake it.

To unmold and decorate: trim the tips of the ladyfingers so they are even with the top of the rhubarb mixture. Place a plate on the mold. Turn it right side up, thump it once with the back of your hand, and lift off the mold. Carefully peel away the waxed paper.

Beat the remaining half-cup of heavy cream until it holds a soft shape and add one to two teaspoons of confectioners' sugar. Continue beating it until it is stiff. Spread the whipped cream on the top of the mold so it forms a slight dome.

Cut about five more ladyfingers on the extreme diagonal to make elongated teardrop shapes; arrange them on the cream so that their tips point toward the center. Refrigerate the charlotte until it's ready to serve.

**Rhubarb-and-strawberry sorbet**
Makes one generous quart

Pureed rhubarb adds a nice flavor to pureed strawberries. You can use this mixture as a sauce for other fruits or ice cream, or mix it with more sugar syrup to make a sorbet as follows. An ice-cream machine is not necessary.

*For poaching rhubarb:*
3/4 cup water;
3 tablespoons sugar;
1 pound rhubarb, washed and trimmed at both ends.

*To finish:*
1 pint strawberries, hulled;
2 tablespoons kirschwasser;
2/3 cup sugar;
1 cup water.

To poach the rhubarb: add the sugar to the water in a saucepan and bring it to the boil slowly, so the sugar dissolves before the water reaches the simmering point. Turn up the heat and boil the mixture for two minutes.

Cut the rhubarb into one-inch pieces and add them to the syrup. Cover and cook the mixture over a gentle heat for about 10 minutes or until the rhubarb is

*Continued on page 14*


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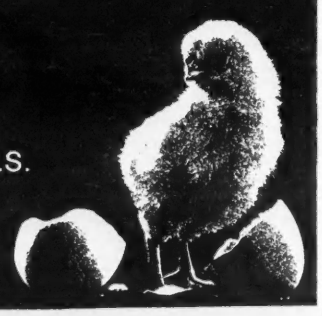

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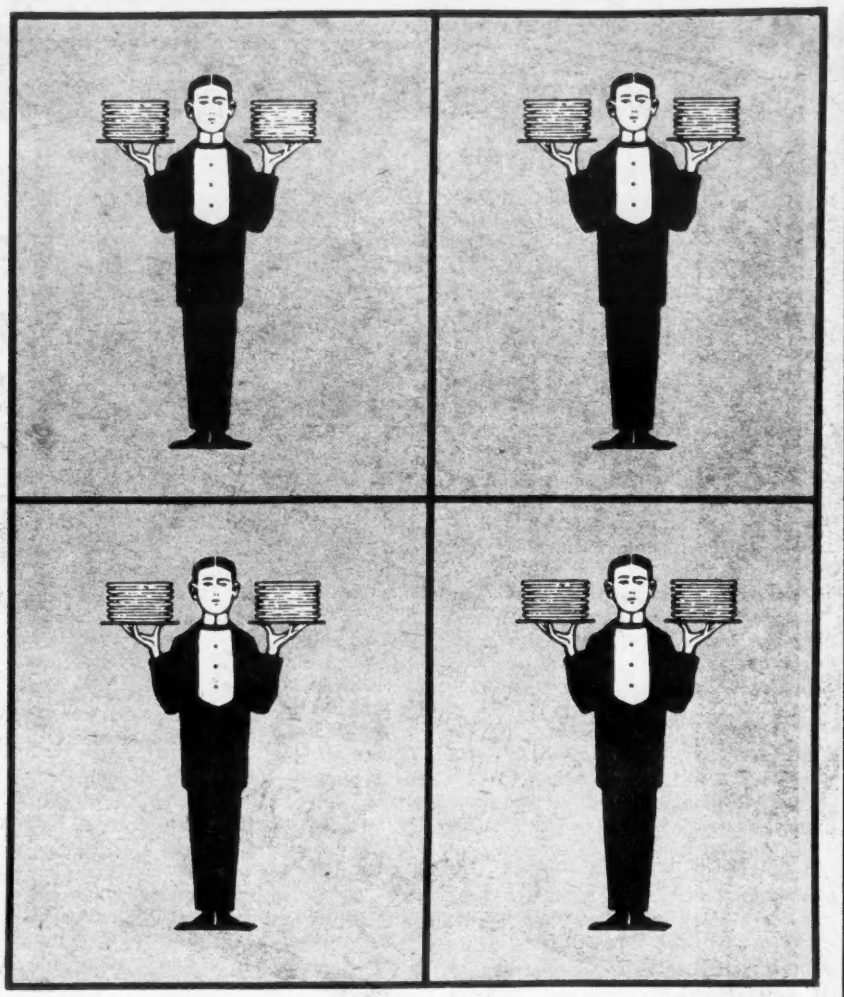

**by John David Ober**

The first question we always hear from people who have been to J.B.'s is "How do they do it for such low prices?" It *is* an extraordinary phenomenon. Although J.B.'s calls itself a steak house and steak appears on the menu, the great attraction here is the 30-foot-long, groaning buffet.

Ordinarily, the very mention of a buffet is cause for alarm: far too often it either conjures up unpleasant memories of potluck suppers of meat loaf and rubber chicken or evokes images of unsightly, stainless-steel pans, their contents — gelid or overcooked — mauled by diners and unreplenished by attendants. At J.B.'s no such problems exist. A bevy of matronly types proudly hovers over the spread, cleaning, polishing, refilling bins, and rearranging the bounty to keep the buffet looking fresh.

At one end is a typical salad bar offering lettuce, condiments, and dressings as well as excellent cole slaw, potato salad, and a tasty macaroni salad. At the far end are breads, desserts, and fresh fruit, including a pyramid of oranges. In between are more items, both hot and cold, than we could accurately count: soups, relishes, casseroles, pastas, sausages.

On one of our visits we managed to take note of the following (and we surely missed more than a few): a hot casserole of beans, carrots, and noodles; Polish sausage in tomato sauce; meatballs; ziti in marinara sauce; hot fruit compote; cold string-bean salad with tomatoes; German potato salad; cauliflower-and-pepper relish; pickled beets; olives; pizza bread; warm Vienna sausages; a cold (and delicious) melange of rice, spinach, and eggplant.

During luncheon, the buffet is $2.50, $1 with entrees from the menu; in the evening, the buffet costs $3.95, $1 with menu entrees. As with any buffet worthy of the name, return trips (presumably *ad infinitum* or even *ad nauseam*) are entirely legitimate. Most diners, however, seem to exercise restraint. We spotted only one piglet who built so precarious a leaning tower upon his plate that it toppled.

As for quality, nothing that we sampled on the buffet would merit superlatives. Some dishes were better than others, and homemade items surpassed those made commercially; certainly nothing was unpalatable or inedible. If the ziti was a little tired one time, the meatballs and Polish sausages were in prime condition. On one occasion the pizza bread was fresh and appetizing; another time it was soggy and cold.

Menu prices are in the same league as those for the buffet. At lunch, chicken pot pie ($2.95) was unavailable. We settled for a hot turkey sandwich ($2.50), which was served with bread stuffing, genuine brown gravy, and cranberry sauce. No turkey loaf here: the generous portion of white meat had been thinly sliced from the breast. We also sampled a crab-meat-salad sandwich ($2.95) — a thick layer of seafood mixed with what you would expect (mayo, celery, etc.) on toast. It was nothing fancy, but the taste was fresh and to the point.

The dinner menu at J.B.'s lists 37 entrees, and the price of each includes soup, salad, potato, rolls, and butter — and for an extra dollar the irresistible buffet. Evening entrees range from $3.50 for broiled brook trout or an open-faced steak sandwich to $7.95 for roast prime rib (served only on Friday and Saturday) and filet mignon. Between 4:30 and 6:30 p.m. Monday through Thursday, there is a one-pound-lobster special for $6.95.

We ordered roast Cornish hen ($3.95) with stuffing. An entire, small bird had been partially split and butterflied. The skin was crisp and flecked with brown; the meat was moist and tender, far from overcooked. The bread stuffing beneath the bird was the same one served with the turkey sandwich. It was on the moist side, and it had been properly seasoned.

Since J.B.'s is known or at least bills itself as a steak house, we thought it appropriate to order sirloin ($6.75). It was an odd-shaped cut with the bone in. The beef was by no means the tenderest we have eaten, but it would be unfair to describe it as tough: there was very little gristle, the meat was broiled as ordered, and it had a light smoky flavor. The steak was smothered, and I mean smothered, with sauteed mushrooms, and it was served with French fries and a rather ordinary iceberg salad with creamy Italian dressing.

Homemade pies on the buffet looked inviting, but prudence won the day. We settled for a cup of medium-bodied, fresh coffee (50 cents).

On our visits to J.B.'s we found the service at tables as commendable and pleasant as that behind the buffet. We were attended to efficiently, without being rushed. One waitress was amiable beyond the call of duty considering that the people at the next table treated her uncivilly and left no tip. ●


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# Nurses

*Continued from page 5*

cessible care, which deals with major health problems as well as any psychosocial aspects that may be related. Actually, when you look at it, nurses have probably been doing primary care, not labeled such, for 50 years. If you look at the old public-health centers, here and in Appalachia, you'll see that the nurses there were rendering what, in effect, was primary care.

"The name change also helps because in the early days of the movement, in the late '60s, there was a belief that nurse-practitioners were substitute doctors. But as the movement progresses, we no longer believe that; instead, we see them as a complement to what doctors do. And so to get away from that terminology allowed us to get away from that, to say we are independent people. We are independently licensed, we are accountable for what we do. We'll do it with other people, but we're in control of our own practice. I think you call that professionalism."

The Primary Care Center at Boston City Hospital, where Steel works three days a week, can certainly be seen as an encouraging realization of her ideas. Nurses' offices, something you would not have found even two years ago, are next to doctors' offices. And the care dispensed is at once collaborative and independent. There are other encouraging signs as well: the Harvard Community Health Plan, one of the largest health centers in this part of the country, employs more than 95 nurse-practitioners in a similar capacity. Steel thinks that if the education opportunities become available, this kind of treatment will grow. "We know a lot more about the science of nursing now than we ever have," she says. "There's more theory now, which should ideally be taught in a university setting, instead of in a hospital setting. We no longer believe that professionally you can prepare a person in a post-secondary program — which is how nurses have been educated in the past. Professional people are academically prepared. You become a lawyer when you have your JD. You become a doctor when you have your MD. You cannot become a nurse and a professional person, therefore, unless you have a baccalaureate in nursing."

All this advancement is not going unopposed, however. "There's still a lot of gate-keeping going on," Steel says. "By hospital management and others. There are definitely those in medicine who object very much to the nurse doing this kind of thing. There have been studies, for example, that have shown that up to 95 percent of pediatric work can be performed by a primary-care nurse. Now, pediatricians don't like to hear this. Still, it's hard to imagine that there'll be any fights over turf when there is still so much turf that isn't covered by anybody. But then again, I'm willing to admit that when there's competition for hospital spaces between the nurses in our program and the students in the BU Medical School's program, we fight like hell for the nurses.

"In the long run, the rules have got to be relaxed so that people can do that for which they were educated. If nurses aren't allowed to work at the potential, there is a chance that the FTC may become involved. It is, after all, against the law for one group (the doctors) to restrain trade from another licensed group (the nurses). So the docs better watch it. Fair warning! And in the meantime, we'll be watching it with them."

* * *

The primary-care movement in nursing is significant, but its impact on the profession as a whole is minimal, given that the vast majority of nurses in Massachusetts, 62.5 percent at last count, work "on the floor" in hospitals. Frequently, when problems in the nursing profession are discussed, it is the hospital-floor nurse who seems to be the most dissatisfied. "The biggest drawback to working on a hospital floor," according to Trish Gibbons, clinical director of medical nursing at Beth Israel Hospital, "has always been that the job was seen as just a series of tasks. In many hospitals the nurse comes to work and is given a list of assigned duties: change the sheets in one room, give someone a bath in another, hand out some pills to someone else. In a job like this, there is very little personal satisfaction. The nurse is anonymous and usually treated as a less intelligent member of the staff, which isn't surprising, since she usually doesn't have much to say. What can you say about a patient if you've only been in there once a day to give him some pills? In situations like this, nurses are prone to ask themselves, 'Is this what I was educated for?' "

The Beth Israel administration addressed this problem in 1975, when it changed to a model of nursing currently called "primary nursing" (not to be confused with primary-care nursing), in which a nurse is assigned patients, not tasks; each nurse is responsible for a small number of patients on a 24-hour basis. "From the time the patient enters, he works with the same nurse," explains Anna Yoder, clinical director for ambulatory nursing at Beth Israel. "She coordinates all the nursing care he receives, even when she is not there. This way the patient no longer feels anonymous and the nurse no longer feels anonymous. There's a lot of job satisfaction that goes along with an arrangement like this."

"Primary nursing, not surprisingly, has a great deal of popularity in the nursing community," Gibbons says. "Nursing leaders and educators see it as one of their major hopes to end the floor nurses' predicament. Currently, at job fairs across the country, nurse recruiters tout the primary-care philosophy of their hospitals. The actual implementation, however, is still a while away. Beth Israel is the only hospital in Boston that actively supports it. But I think, in time, its day will come."

* * *

In the future, the boundaries of what is defined as nursing will probably be defined in the legislature, which controls licensing. Margaret Murphy, the lobbyist for the MNA, thinks that over the years nurses have come to realize this. "For a long time," she says, "nurses didn't really get involved with things at the State House. I think they thought that it was sort of unprofessional. But in '73, when Frank Sargent backed a bill that would have eliminated the Nursing Board of Registration, it kind of woke everyone up. Nurses would call up and say to me, 'They can't abolish the board of registration' and I'd say, 'Yes, *they* can. They gave you your license and they have the authority over it.' Eventually, with the help of 10,000 letters to state representatives and senators, we defeated that bill, and in the process, I think, nurses began to see what the power of the legislature is, and what its influence is. Since then, I think, we've become rather skilled at dealing with the legislature."

In 1975, the passage of the Additional Acts Amendment to the Medical Practices Act was a victory of sorts. Previously a nurse had been allowed to perform only those duties that were taught in nursing school. This presented a problem for nurses like Jean Steel, who had received considerably more education. The Additional Acts Amendment was fought over by doctors who were reluctant to give up any territory, but eventually a modified version allowed for four categories of expanded practice: nurse-practitioner, nurse-midwife, nurse-anesthetist, and nurse-clinician.

Currently, the most important pending legislation, according to many nurses, is the bill that would allow for reimbursement for professional services from third-party groups, such as Blue Cross or Medicaid. "Now that we have a situation where nurses are performing primary care," Murphy says, "we should be able to collect from the various agencies when we treat people. If someone isn't going to get reimbursed by Blue Cross for visiting a nurse-practitioner, they're not going to go to her. So in a way, it takes power away from these new types of nurses.

"There are," she says finally, "still a lot of barriers like this in the health-care system." True, but given the way Murphy and other nurses are working, no one should be surprised if these barriers crumble a lot sooner than we expect. ●

# Rhubarb

*Continued from page 10*

very tender when pierced with a fork. Pile the contents into a blender and work it at medium speed until the mixture is completely pureed, with no trace of stringiness.

Pour the rhubarb into a roasting pan (not aluminum) and set it aside. (If you are using this as a sauce, pour the mixture into a bowl.)

To finish: without washing the blender container, puree the strawberries with the kirschwasser and add them to the rhubarb. (If you're using this as a sauce, add sifted confectioners' sugar to taste, and refrigerate it until it is cold.)

Combine the sugar and water in a saucepan and cook it over a low heat until the sugar melts; bring this to a boil again and simmer it for two minutes. Add the water to the fruit in the roasting pan and let the contents cool.

Set the roasting pan in the freezer and stir the mixture every 20 minutes or so as the edges begin to harden. Plan on being around for about three hours to do this. Eventually the mixture will be a thick slush. Pile it into a loaf pan or heatproof dish (one-and-a-half-quart capacity) and smooth the top. Leave the sorbet in the freezer for about four more hours before serving. If you use a loaf pan, dip it quickly into cold water and turn the sorbet out onto a platter. Slice and serve.

**Rhubarb-and-apple pie**

Makes one nine-inch pie

Sometimes called pie plant, rhubarb makes a good pie filling. Here, a couple of apples are tossed in for texture.

*For the pastry:*

2½ cups all-purpose flour;

1 teaspoon salt;

1¼ cups solid vegetable shortening;

About 7 tablespoons ice water.

*For the filling:*

4 cups (about 1¼ pounds) diced rhubarb;

2 Golden Delicious apples, peeled, cored, and diced;

1/3 cup all-purpose flour;

1 cup plus 2 tablespoons sugar;

2 tablespoons butter, cut up;

About 1 tablespoon milk (to brush top of pie).

For the pastry: sift the flour and salt into a bowl. Cut in the shortening until the mixture has a crumb-like appearance, then add the ice water all at once. Work the mixture to form a dough and turn it onto a lightly floured board. Add a few more drops of water to help it come together easily. Knead the dough, divide it into two balls, and refrigerate it in plastic wrap for 20 minutes.

For the filling: combine the rhubarb, apples, flour, and all *but* two tablespoons of the sugar in a large bowl.

Roll out half the pastry into a 10-inch round and lay it into the pan. Turn the edges neatly. Add the filling, dot it with butter, and brush the rim of the pastry with water.

Roll out the other crust. Set it on top, tuck the edges under all around, then press the edges together with a fork dipped in flour.

Brush on the milk and sprinkle the remaining sugar over the pie. Make a dozen fork holes in the top to allow steam to escape; refrigerate the pie for 15 minutes.

Preheat the oven to 400 degrees. Set the pie on a baking sheet and bake it for 45 minutes (or test the filling for tenderness with a skewer). Let the pie settle for five minutes, then serve it with ice cream or heavy cream. Don't be surprised if the filling looks watery — it's supposed to. Spoon some of these juices around each wedge. ●

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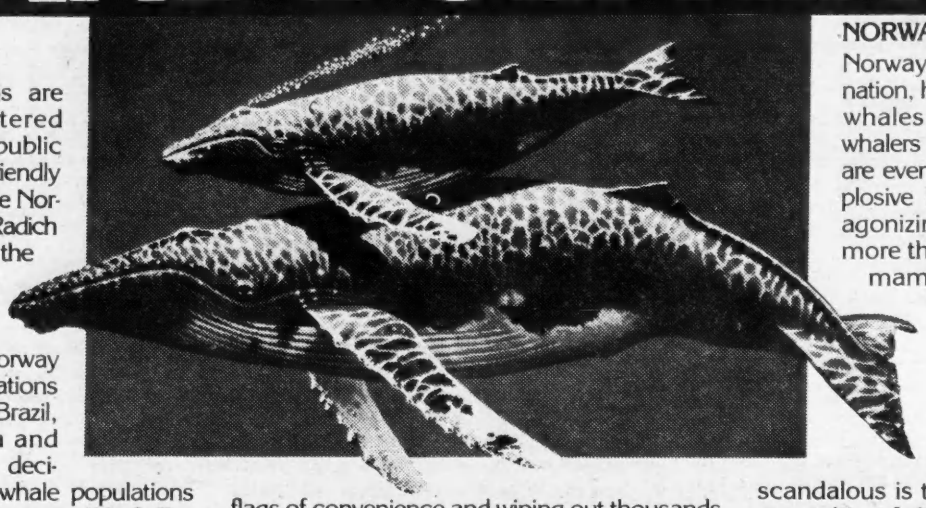


### A WHALE OF A MURDER STORY.

The whales and dolphins are being ruthlessly slaughtered around the world. Only public pressure can save these friendly and intelligent creatures. The Norwegian "Tall Ship" Christian Radich is in Boston this week for the Parade of Sails. Please help us send Norway a message.

The whaling industries of Japan, the Soviet Union, Norway and a handful of other nations (Spain, Portugal, Iceland, Brazil, Chile, Peru, South Korea and Taiwan) are continuing to decimate the few survivors of whale populations that once lived along every coast. Why? For mink food, fertilizer, lubricating oil, cosmetics and whale steaks. There are cheap, plentiful substitutes, but the killing continues.

The whaling fleets of Japan and the Soviet Union are losing millions of dollars chasing down the last of the great whale herds in the farthest reaches of the Antarctic. Coastal whaling stations are finishing off the whales in the North Atlantic, the Western Pacific, and around South America.

Herman Melville wrote prophetically more than a century ago in **Moby Dick:** "The moot point is, whether Leviathan can long endure so wide a chase, and so remorseless a havoc; whether he must not at last be exterminated from the waters, and the last whale, like the last man, smoke his last pipe, and then himself evaporate in the final puff."

### JAPAN'S PIRATE WHALERS.

Japan is the primary culprit in the whale massacre, because it provides the market for the whale meat. The Japanese whalers have even subverted the meager quota system of the International Whaling Commission (IWC) by owning and supporting "outlaw" whalers outside the IWC. Japan has repeatedly ignored resolutions passed by the IWC in 1977, 1978 and 1979 calling on member nations to stop supporting the outlaw whalers and to halt the importation of the illicit whale meat. Just two months ago, American conservationists exposed the smuggling of thousands of tons of whale meat into Japan from outlaw whalers in Taiwan.

Japan's giant Taiyo Fishery Co. is the importer of the illicit Taiwan meat. All four of the unregulated whaling ships in Taiwan are manned by Japanese. At least one of the ships, the Sea Bird, was built in a Taiyo shipyard.

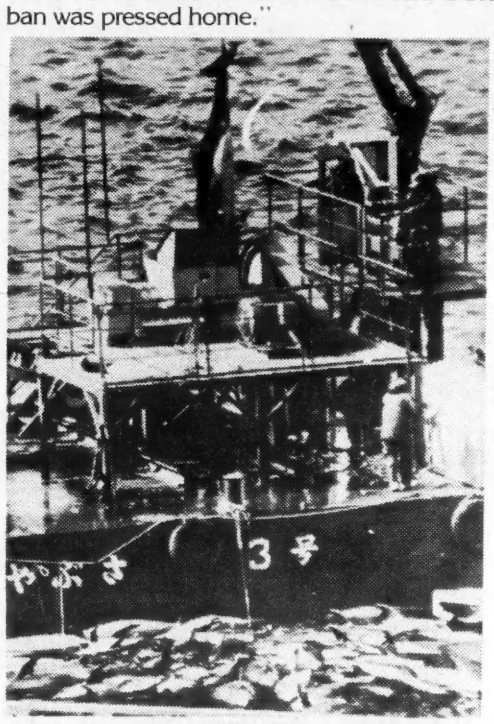
Taiyo, the world's largest fishing company, has owned the whaling operations in Peru and Chile, where tens of thousands of whales have been harpooned outside any regulation, including the highly endangered blue, humpback and right whales and even mothers and calves. Peru's leading newsmagazine, Caretas, commented angrily in 1978: "In relation to whales, the Japanese have the fame of Attila the Hun, and granting them exclusive license to hunt whales in our seas in 1970 was a bit like making Dracula a nursemaid."

In 1977, Taiyo exported a modern stern trawler from Japan. A document filed by Taiyo with the Japanese government stated: "The purpose of such procurement is its use for shrimp trawling off the coasts of Panama." The ship was indeed registered in Panama as a "camaronero," a shrimp boat. But it never got within 2,000 miles of Panama. Instead it showed up in Chile with a harpoon gun on its bow and manned by Taiyo whalers. It has been chasing down 500 whales annually outside any regulation. Said one Chilean conservationist bitterly: "A harpoon gun is not famous as a productive weapon against shrimp."

Japan's most flagrant subversion of the IWC has been its support of the infamous pirate whaling ship Sierra. This factory/catcher ship roamed the Atlantic for 11 years, flying various flags of convenience and wiping out thousands of whales in areas totally off limits under Whaling Commission rules. A Taiyo subsidiary, Taiyo Canada Ltd., contracted to buy the whale meat and ship it to Japan. In 1976, a Taiyo official set up a dummy company in the Bahamas, C.D. Jaxon Co., to buy the Sierra's production. Taiyo refrigerator ships transported the whale meat to Japan.

The Sierra had Norwegians as captain and harpooner. Four Japanese "production inspectors" directed the carving up of the whales. Insurance documents revealed that a major bank and a large insurance company in Norway held interests in the Sierra. On March 6th, a magnetic mine was attached mysteriously to the Sierra while it was anchored in Lisbon harbor. The explosion blew a hole in the hold and the rogue whaler quickly sank.

Will Japan and its pirate whalers continue to hunt down the last of the whales? In July, the International Whaling Commission will consider a moratorium on all commercial whaling, an action called for in 1972 by the United Nations Conference on the Human Environment in Stockholm. When Panama proposed such a moratorium at the IWC in 1978, Japan used economic pressure to force the Panamanians to withdraw it. Reported Time Magazine: "According to a diplomatic source, the Japanese had threatened to cancel a sugar deal worth $9.75 million to the Panamanians if the ban was pressed home."



GENOCIDE AGAINST DOLPHINS—A dead dolphin is lowered into a grinder in Japan, where thousands of these friendly marine mammals are being rounded up, stabbed and beaten to death, and fed into this huge machine to make pig feed and fertilizer. More dolphins float lifeless in the foreground. The government not only subsidizes this "Auschwitz" through a bounty, but even contributed $70,000 to build the dolphin grinder. Japan and its official Dolphin Disposal Association have declared war on the tens of thousands of dolphins that inhabit the coastal waters, ignoring the fact that declining fish catches are the result of massive over-fishing and pollution. American conservationist Dexter Cate has been jailed and denied bail for two months awaiting trial for freeing 300 dolphins from the fishermen's nets and certain death. Please help free Dexter Cate.

### NORWAY.

Norway is the third largest whaling nation, hunting down more than 1,500 whales annually. The Norwegian whalers use a "cold" harpoon. These are even more inhumane than the explosive harpoon, inflicting prolonged, agonizing death lasting sometimes more than an hour on gentle marine mammals. This is in apparent violation of Norway's anti-cruelty laws.

The Norwegian government has even been subsidizing the killing of dozens of orcas, the highly-intelligent and playful "killer" whales. Even more scandalous is the Norwegian government's ownership of the factory (Kongsberg Vapenfabrikk) that makes the deadly harpoons and harpoon guns. The government has failed to conduct an open investigation of the involvement of its citizens and corporations in the Sierra pirate operation.

### SOVIET UNION.

The vast Soviet fleets have massacred tens of thousands of sperm whales for oil to lubricate their nuclear missiles. They even kill nearly 200 California gray whales annually, claiming they are for feeding Siberian Eskimos. In reality, nearly all the gray whales are fed to mink and sable, which are then exported to the West for hard currency. Last fall, a Russian fleet harpooned 201 sperm whales in the North Pacific in violation of an IWC ban on such whaling. The Russians outraged the world scientific and conservation communities even more this year with the harpooning, outside IWC regulation, of 906 orcas in the Antarctic.

### BOYCOTT THE WHALING NATIONS.

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# Puzzlers

*Continued from page 7*

day editor, Arthur Wynne, and it contained 32 definitions, ranging from the easy ("found on the seashore": sand) to the obscure ("river in Russia": Neva) to the quaintly inspirational ("what we all should be": moral).

The Sunday *World* puzzle became a popular feature, and in 1920 a young Smith College graduate, Margaret Petherbridge (who would later marry publisher John Farrar), was hired to help eradicate the typographical errors that plagued solvers. In 1924 two aspiring publishers, Richard Simon and Lincoln Schuster, launched their careers with the first crossword-puzzle book. Petherbridge and two others contributed the puzzles. The volume, including a freshly sharpened pencil attached to the cover, cost $1.35; an immediate success, it sold 40,000 copies in three months and, together with two new volumes, 350,000 copies by the year's end.

Checkered patterns were soon all the rage, *Puzzles of 1925* opened on Broadway, and crossword tournaments attracted solvers, including Ivy Leaguers (Yale downed Harvard) and poet Stephen Vincent Benet. "By 1927," wrote F. Scott Fitzgerald, reminiscing about the Jazz Age, "a widespread neurosis began to be evident, faintly signalled, like a nervous beating of the feet, by the popularity of cross-word puzzles."

Margaret Farrar continued editing puzzle books for Simon and Schuster (number 122 of the series will be published this spring), and in 1942 she was asked to begin a Sunday puzzle series for the *New York Times*, the last major newspaper to yield to the puzzle craze. Tied into current events, the first Sunday *Times* crossword appeared on February 15, 1942, a morale booster to readers shocked by the Pearl Harbor bombing two months earlier. The staid *Times* eventually allowed Farrar to use lighter topics not keyed to the news, and finally permitted a daily puzzle series to begin, on September 11, 1950, a time when Joe McCarthy and the Korean War dominated the news. The Soviet Union, meanwhile, had been working cold-war propaganda into its crosswords, proclaiming "dove" as the answer to the clue "bird persecuted for un-American activity."

As a puzzle editor for 60 years, including 27 at the prestigious *Times*, Margaret Farrar has exerted more influence on crossword puzzles than any other individual. Under her direction, puzzle grids became attractive, symmetrical patterns (if there is a black square in the upper right-hand corner, there must be one in the lower left-hand corner, etc.), with no more than one-sixth of the squares black. All letters must interlock in both across and down words, and brand names and two-letter words are not permitted (she exiled such creatures as the three-toed sloth, ai, and the Egyptian sun god, Ra). She prescribed taboos on death, disease, and sex lest they remind solvers of things they might be trying to forget. Farrar admits to mistakes in the 7000 *Times* puzzles she edited, the most memorable being the answer "wooden leg" to the clue "Captain Ahab's distinguishing characteristic." "Why, an eight-year-old boy sent me a letter pointing out that Ahab had an ivory leg," she says with a shrug. "And I wonder to this day what he was doing reading *Moby-Dick* at that tender age."

* * *

Who are the invisible creators of crossword puzzles? One of them is Will Shortz, 29, an associate editor of *Games* magazine, who helped organize the tournament. Shortz is a soft-spoken Indiana native who sold his first puzzle at age 13 and is the only holder of a bachelor's degree in enigmatology (the study of puzzles), which he received from Indiana University. Though he later received a law degree from the University of Virginia, he decided that puzzles were his calling, reasoning that "while law and puzzles both require discipline, puzzles are more creative." To be a constructor, Shortz says, "one has to be intelligent and have a broad background to draw on such things as geography, movies, pop culture, and esoterica. It takes a rare skill to see how words interlock."

To make a puzzle, the constructor decides on a size (the most common are squares of 15-by-15, 21-by-21, and 23-by-23) and then a theme, such as movie titles, baseball, or a quotation split into several words. The constructor types up words relating to the theme, probably only half of which will end up in the puzzle. Taking words from the list, the constructor fits them into the grid, placing black squares at the end of each word and making sure that the opposite corner is symmetrical. Several combinations are tried until there is a perfect interlocking weave between the theme words and the crossing words drawn from various dictionaries. Constructors try for humor in the clues ("old Oriental flying machines": carpets) rather than dull or dictionary definitions.

What makes a good puzzle? Several factors, according to Mel Taub, a Brooklyn-born insurance executive who's been creating puzzles since the '50s and contributes British-style versions to this paper and to the *New York Times*. "The American-style puzzle should have a unifying theme, a paucity of black squares, and lots of interesting words and imaginative definitions."

Several constructors are known for their styles. Maura Jacobson combines puns around a theme, as in her tournament puzzle entitled "Medical Misquotes." Her answers included "per catheter income," "star wards," "piller of society," and "liver come back to me." Jordan Lasher, a chemical engineer from Pittsburgh, also leans toward clever word play, while Jack Luzzatto, who's been constructing puzzles since 1927, is famous for wide-open spaces and challenging words. (A few Luzzatto stumpers: "water pipe for smoking": nargile; "remove the core of something": enucleate; "clockwise": deasil.)

It takes Jacobson about 18 hours to construct a Sunday *Times* puzzle and type up the clues, for which she receives $100; smaller puzzles and those sold to magazines will bring in less than $50. Constructing puzzles is a career only for the prolific veteran Luzzatto; for others it remains a modest sideline. Edward O'Brien is a Catholic priest in upstate New York; Alfio Micci is a violinist with the New York Philharmonic; George Rose Smith is a Little Rock, Arkansas, judge whose answer to the clue "male guffaw" was "manslaughter." Constructors have also been on the other side of the law: two Ohio prisoners contributed dozens of puzzles from their cells during the '60s.

Constructors are at the mercy of puzzle editors, who rewrite an average of a fifth of the clues and even rework sections of puzzles they do accept. Farrar is universally admired by constructors for her gracious encouragement of their craft and her pioneering efforts in establishing the rules. Will Weng, who edited the *Times* puzzles from 1969 to 1977, admits to being "more free-wheeling and less inhibited" than Farrar: he allows puzzlemakers to work hearts, eggs, asterisks, numbers, and symbols into their work, with one puzzle crossing "76 trombones" with "7 year itch."

While Weng, who edits puzzle books today, maintains that "puzzles are for pleasure only," his successor at the *Times*, Eugene T. Maleska, takes a more erudite approach. A former school superintendent in New York City, Maleska holds degrees in English literature and Latin, and rattles some constructors by rewriting their definitions to include literary and historical references. In a five-day span in April, the clues in the daily *Times* puzzle featured references to T.S. Eliot, Coleridge, Ovid, Shakespeare, Victor Hugo, John O'Hara, Henry VIII, Tiberius, Picasso, and the Book of Revelations. One entrant at the tournament relayed a remark made by actress Helen Hayes: "Whatever happened to Will Weng? That new guy is no fun at all."

Weng is sympathetic to his successor: "An editor always comes under fire. When I had the job, people wrote letters asking if Farrar could come back." Although Maleska's rigorous editing causes some constructors to grumble, he has won praise for his introduction of multiple-word answers when he was a constructor, and for his fondness for inventive clues and freshly minted answers ("Swedish rock group": ABBA). And he surprised daily *Times* puzzlers recently with a puzzle with stars (cu*d crossed with cut the mu*d) and another on a Shakespeare theme in which some clues and answers were printed backwards.

Though the *Times* puzzles under Maleska's stewardship continue to set the standard for quality, some constructors and solvers turn to different forms for stiffer challenges. Mel Taub, Stephen Sondheim, and others prefer British-style crosswords, with their unkeyed letters, outrageous puns, and cryptic clues, in which the answer and definition are scrambled in a single phrase ("Yale is beaten handily": easily). Such crosswords have vexed those who work them ever since they were introduced in England, in the 1920s, some by constructors who took as appropriate pennames Torquemada and Ximenes, the first two leaders of the Spanish Inquisition.

*Games*, *Playboy*, and other publications provide younger constructors with the opportunity to break old taboos and indulge in controversial themes and imaginative patterns. Merl Reagle, a 30-year-old screenwriter from Santa Monica, composed a puzzle for *New West* magazine with the theme of "Unwinding on the Campaign Trail." His answers included "Carter belts," "Bushwacked," "flushed Johns," and "Brown stoned." Another of his *New West* puzzles was designed in the pattern of a mushroom-shaped cloud, replete with anti-nuclear witticisms ("WWII Streisand song": on a nuclear day you can seed forever).

The growing appeal of crosswords has resulted in an increase in puzzle competitions, which seem to be springing up the way road races did five years ago. *Business Week* magazine printed a calendar of tournaments last fall under the listing "Personal Business," and last October a Cleveland bookstore sponsored an open-book puzzle marathon, in which entrants were allowed 24 hours to solve a single puzzle. (Armed with several dictionaries, Will Shortz came up with all but three words and won the $1000 first prize.) And J&B Scotch is offering a $20,000 round-the-world trip for the correct solution to its "arts and spirits" puzzle, constructed by Maleska. With such stakes and the proven popularity of crosswords, it's probably only a matter of time before ABC sports executive Roone Arledge dreams up a *Wide World of Puzzles* competition for rainy weekend afternoons. ●

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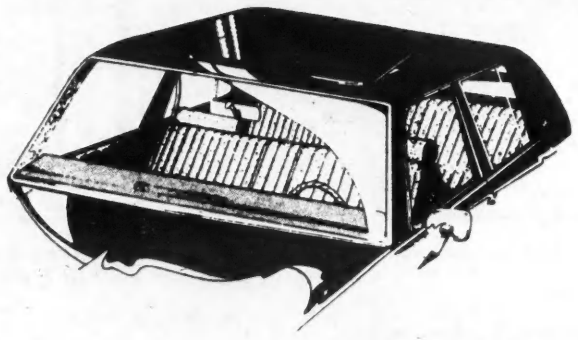

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# Crossword

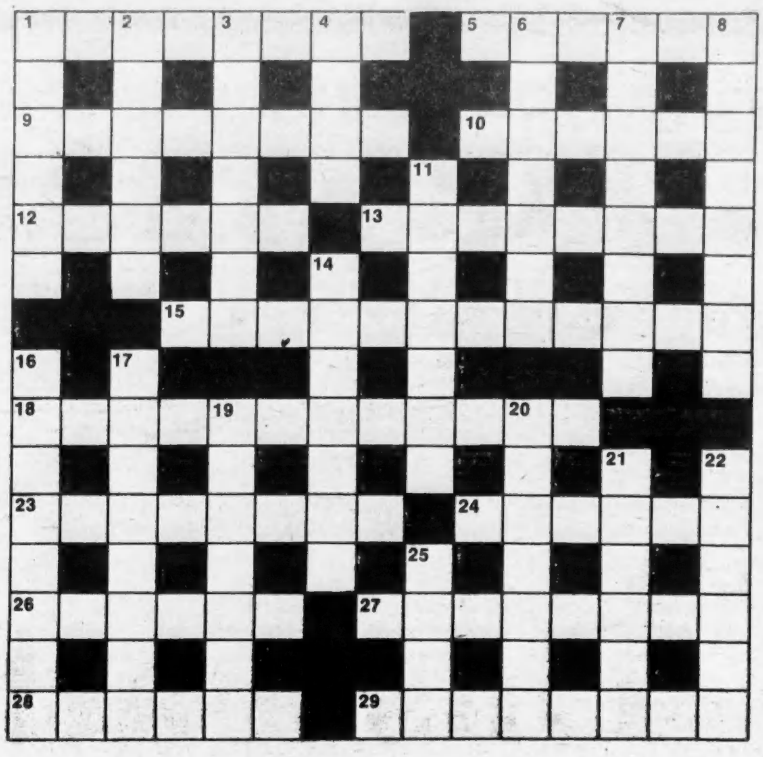
by Mel Taub

## ACROSS

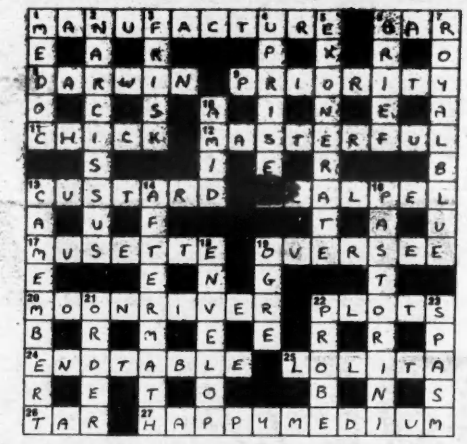
1 Case of a poet who crosses the picket line. (8)
5 Place of business that is not on the rocks. (6)
9 African devotee of Horatio? (8)
10 To a cut of meat the French added a wrinkle. (6)
12 Like the mail after Jolson's time. (6)
13 Golf club for use in an apartment? (8)
15 Foliage outside the 19th or 20th factory? (7,5)
18 Cash taken in at a going-out-of-business sale. (7,5)
23 Giving away money only to wind up being in debt. (8)
24 It gives a face expression. (6)
26 His articles I take to be prophetic. (6)
27 Program in which they put Dickey in the lineup. (8)
28 All's well with gloomy fellow and the lady. (6)
29 Pairs of books about the pig who came back. (8)

## DOWN

1 Trophies for Indians of South Carolina mountains. (6)
2 Grand time of year. (6)
3 Sustained attack on legal profession fad. (7)
4 He spun yarn about *The Longest Day*. (4)
6 Rotten suggestion leading to umpire's strike. (4,3)
7 Coin the czar gave me April 1. (8)
8 Time in its entirety. (8)
11 It's instrumental to Conrail announcement. (7)
14 Putting on a play about religious figure getting along in years. (7)
16 Gift of fringe benefit. (8)
17 Attire associated with happy tunes. (4,4)
19 I've a new way to mend clothing. (7)
20 The Furies of Ireland? Positively! (7)
21 Is Mom a disciple of this dogma? (6)
22 He's embracing everyone returning to Greece. (6)
25 To move like a wolf? (4)



## Last week's solution

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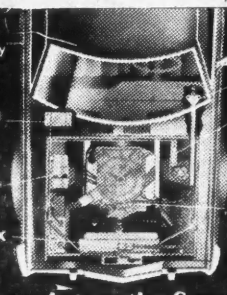
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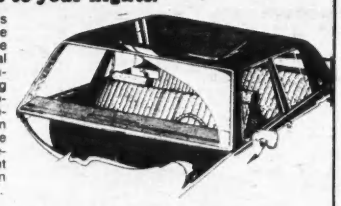
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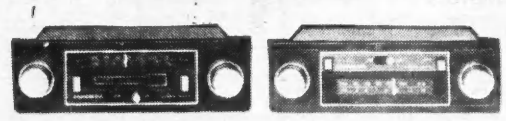
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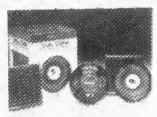
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78 MERCURY Z7 4 cylinder 4 speed. Silver with maroon vinyl top, 23 mpg. Must sell, have 2 cars. $3700 or BO. After 4:30 324-6853

76 MERCURY Bobcat. 4 cylinder automatic, 35,000 mi. 4 steel belted radials, All Ford warrantied work done on car and engine. Like new. $2800. 373-4673. Call after 5 pm.

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74 Olds 88 Great engine, lousy body. Must sell, best offer. Call Glen after 6, 566-6004.

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1979 Pontiac Trans Am, 9800mi, loaded, special edition striping, 301 4 barrel-4 speed, serious inquiries. 944-6952.

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1973 ALFA ROMEO Berlina sedan. 60K miles, 25 mpg, good mech cond. New clutch, Mich. XAS. Some rust. Best over $1500 258— 4050 Jeff

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1973 AUDI 100LS - 66,000 miles 4 cyl, dk green, exc cond. $1650-$1800. 232-1727 eves or weekends. 542-6060 days.

AUDI FOX 1976 GR w tan int, 28 MPG automatic, good condition, $3000. Call 482-2183.

AUDI FOX 76 4 door, auto, gold, sunroof, gd cond, 30 MPG, AM/FM stereo, 50K mi, rust proof, $3200. Stan 282-3850.

AUDI FOX 1975
Silver metallic. 69K miles. 2 door 4 speed, AM-FM cassette, alarm, Konis Pirellis & Conti snows. New master cylinder, muffler, alternator, battery. Terrific looks & handling. Engine runs but needs work. Must sell. $2000 or BO. 247-2583 anytime.

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1971 BMW 2002. New tune-up and paint. Michelins, stereo, very clean and tight. $2950. 444-1085

72 BMW Bavaria, 73,000 mi, 4 spd, Michelins, FM stereo, metallic green, body & interior perfect, all maintenance papers $3750. Call 965-0497 after 6.

1979 BMW 3201- red/black, 4 spd, a/c, sunroof, am/fm stereo/cassette, 14000mi, exc cond $10900 Jim aft 6pm 603-798-5683.

1976 BMW 2002 4 sp. Sunroof, Blaupunkt brown driving lights. Day 893-4718. Eve 653-0457. $6000 or BO.

BMW 2002 - 74, auto, ac, am/fm stereo, orig owner, $4500, 566-6383.

1969 BMW 2500 (Bavaria) 1 owner, 52000 mi, all original, immaculate leather int., $3950, 1-693-4656

1974 ½ DATSUN 260Z aut, ac, am fm, snows, lt blue, 72,000 mi, perf running cond, $3,500 or BO. Call 969-2864.

MUST SELL: classic 1970 Datsun 1600; classic 1967 Volvo P1800S. Call Jean 665-5411.

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74 FIAT 128 SL COUPE - runs exc, 25+ mpg, reg gas, new muffler & brakes $900 or bo, call 944-4215.

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1970 FORD Thunderbird-exc cond inside & out, Florida car, $2150. Call Jim at 861-9653, Lexington.

1972 JAGUAR XJ6. Silver, black roof, red leather interior, all power. 16-20 mpg. $4000. 536-5170. Keep trying.

1976 MAZDA RX4 Sta wagon good condition new tires AM-FM air cond. 40,000 mi 18-24 mpg asking $3000 Call 449-2223 after 7 pm.

MAZDA- RX-7 GF 1979 white with bronze interior. $7,600. Call NH 603-436-4758.

Mazda RX-4 4 spd Coupe good cond new tires, shocks, 57000 mi, must sell am moving. Asking $1850. 731-5543 aft 7 pm keep trying.

1965 220 SEB MERCEDES $2500 448-6583 8:30 to 4:30 weekdays only ask for Mr. Fox.

MERCEDES 1975 300 D diesel, excellent condition, dark green, 28 to 30 mpg, sun-roof, airconditioning, stereo fm, $12950, 826-6824 or 826-2788.

1976 MGB ext&int in excellent cond. Radial tires, luggage rack, AM FM stereo radio Call days 581-2764.

### 1967 MGB

Excellent condition, blue, gar. winters, 40 mpg hwy, new conv. top, orig. wire wheels. Looks & runs great $3100 289-3552

76 PEUGOT 504 gas, low mileage sunroof, air, rust-proof, very good cond. 729-7617.

1974 PORSCHE 914-red/blk. inter, 40,000 mi, superb mech cond. With a body as flawless as Bo Derek. $4,900. 536-6175.

1976 SAAB-99GL 4 dr, 54,000 mi automatic, ac, am/fm, tape dck,pst, pb, fuel inj, $3,500. 734-8181.

1973 SAAB 99 LE-2 dr, radials. AM/FM auto. 67,000 miles $2000. 354-4886.

'73 SAAB 99LE- 60,000 mi, am fm radio, std, 4 cylinders, 2 drs, body needs work. $1,900. Call 524-7783 before 10 pm.

73 SAAB 99LE Excellent condition, well kept car. Roof racks and AM/FM. $2200 or best offer. 628-6649.

1976 SAAB 99 GLE 45,000 miles, automatic, ac sunrf exc. cond. $4200 Call George 769-0285 or 769-5975.

67 SUNBEAM Imp. Rare mini coup. 4 sp 4 cyl rdl tires 40+ mpg. Exc body runs great $650 or BO. Call 566-4592.

1977 TOYOTA Celica GT coupe 5 speed, a/c, AMFM stereo, CB, rear window defogger, snows, excellent condition, $4500. 424-1931 eves.

1972 TOYOTA Corolla-4spd, Good Transportation, mechanically sound, rebuilt engine, needs body work, b.o. 523-3366.

1969 TOYOTA CORONA to cannibalize. Will sell for parts, some new, or BO for car. Call Richard Goldberg 787-0547.

1973 TOYOTA COROLLA Wagon. Parts car, good engine, drive tran, tires, battery, etc. 227-0092.

1979 TOYOTA Supra, 5 speed, cruise, superb cond, $8500 or B O, must sell 451-0847.

TOYOTA 1979 SUPRA - stereo ac, ps & many xtras. Must sell. Being transfered. Still und warrantee. BO 787-1960 evenings.

TR-7 76 new engine, clutch, tires, many new parts full options excel cond. All records kept sep inq. $6000 or B O. 491-4137.

TRIUMPH Spitfire, 1972 4 cyl, 4 spd conv w/hd top. Grt cond AMFM stereo, snows, 60,000 mi $2000. 527-4669 anytime.

75 VW DASHER Wagon. Runs well, but needs some body & electrical work. Asking $1200. Call 328-6649.

1972 VW BUS- Rebuilt engine good tires some rust great mileage priced to move. Call Denis 479-2371 after 3 pm.

71 VW fastback engine exc, exc cond, other parts available. 337-1081.

VW Ghia green gd tires - engine brakes needs body work great gas mileage needs muffler - heat Box - 1971 70,000 $500 723—5890.

VW Karman Ghia coupe. Rebit eng, brakes & frnt end overhaul. New paint, no rust. AM-FM stereo. $1295. Call 462-9539

70 VW Squareback. Quite funky but good running condition. $250 or best offer. Call Tom 731-3344

1972 VW Beetle-lt blue, 56,000 orig mi, no body rot, 5 good radials, 2 radial snow tires, good brakes, GM AM/FM stereo cassette player, runs exc, 2nd owner, 3rd car in family-do not need it. $1600 firm. 617-764-6737 anytime, ask for Mark or Annie.

1971 VOLVO 144S-4 spd, a/c, good cond, $1495 or b.o. 542-9819 days, 891-9306 after 6.

1975 VOLVO 164E w/overdrive, AC, leather, elect. wind., etc. Looks, runs fine. 6 radials. 65000 mi. $4400. 367-8610.

1970 VOLVO 164, aut, 4 dr, v reliable. $1800. 323-6087. after 6PM.

1970 VOLVO 140 cracked frame some rust good engine-parts. Best offer 296-4202 after 3 pm.

## VANS & TRUCKS

77 CHEVY van. 49K, new brakes, carb, dist, $2695 or BO. 427-2890 or 825-6700 Ask for Mr McPhee.

'71 CHEVY-window van, excellent condition, priced for quick sale. $1,495 or best offer. Call Jim at 232-7476.

76 CHEVY C-10 van, 6 cyl std low mlg AM/FM 8 trk stereo, pnld, carpeted, bed & benches in rear. White spoked rims. B.O. 665-6662

1979 CHEVY black van cargo, 12 ton, ps, pb, automatic, small 8 cylinder, 14,000 miles, $4600. 535-1252.

75 CHEVY Van. 6 cyl. 3 speed, customised for camping, many extras. 824-5675.

1974 DODGE VAN-dependable slant 6, auto, many new parts, extras, low mileage, excellent . Call Bob 783-3502.

1976 DODGE Window van. White with mirrored windows has plywood floor and carpeting with 49,000 miles $2300 Jeff 944-1846.

1978 FORD F 350 - 12' Van body, duel rear wheel, 4spd, power steering power brakes, 35000mi, $6000, 944-4002.

1972 FORD Bronco-4x4, looks good, runs great, new tires, many extras, nearly new plow, must sell. $1695. 332-3818.

78 FORD E150 Van- excellent condition, rust proofed, completely customized, fully insolated, swiv captains chairs, shag carpeting, am/fm stereo cassette, refrig., sink, bay windows, benches which convert into a bd, collapseable table, and more, 784-6317.

FORD van, tv, cb, amfm stereo, plush interior wide ovals custom paint, new engine at 65K new brakes $2100 or BO Len 6533951.

1974 FORD Van. 6 cyl, auto. 20 mpg. $1250. Call 925-0104.

1975 FORD E250 Van. V8, auto, power stearing, power brakes, AM radio, well maintained & in good running condition. Call 828-2958 Bet 8 am & 1 pm Mon-Fri. Ask for Peter.

1978 JEEP CJ5 Renegade-38,000 miles, good cond, Craig Power Play stereo, rust-proofing, carpet, tilt-wheel, asking $4200. Chris at 603-742-0559 before 9AM.

**PICKUP**
with power steering, AM/FM casette stereo, gas skid plate, light blue/white two-tone. 14000 miles. Ziebart treated. $6400 or best offer. Call (802) 869-2319 (Vt.) or (617) 782-5436 (Ma.)

59 VW BUS, classic from Calif, recent rebuilt eng & trans, new shocks, well preserved, great milage $1250 or BO 749-3662

## CYCLES

1973 CZ 400, rarely used, good nobbies, rebuilt motor, dependable. $700. 329-1839 after 5.

DIRT BIKE 250cc Bultaco Alpina 1974. Good condition $450. Call Joe 731-2456 after 7 pm.

1979 HONDA CB750. 10th Anniversary Limited Edition. $2900 or Best Offer. Call 747-1925.

73 HONDA XL 250 street/trail bike. $300 BO Also misc Honda CB-CL-SL 350 parts motors. forks, tanks, wheels etc Chris 489-1804

1974 HONDA 360 CB-6 spd, disc brake, sissy bar, custom exhaust, rest is stock, new battery, 10K clean. 1st $550. 567-7058 AM.

1978 Honda 750K Black 12K mi, cafe bars & luggage rack. Excl cond must see Best offer. Call Ben 742-7228.

1979 HONDA CX500 Custom Candy Burgundy Watercooled Shaftdrive 2900 miles Luggage rack Backrest Showroom Cond. $2150. Eves. 282-8915.

1978 HONDA CX-500
Water-cooled for touring w roll bar and carrier. Excellent condition, only 10,000 mi. $1800 Call 661-3321 after 6 pm.

HONDA CX500- only 1,900 miles water cooled, shaft drive w/lugg rack, very quick, immaculate cond. Must be seen $1995 eves 617-965-5326.

1976 HONDA CJ 360T, electric air horns, crash bars, sissy bar, luggage rack, lock, 2 helmets, very clean, must sell. 524-0376.

1972 HONDA CB 750 - 4000 original miles, completely chromed, 4-in-2 exhaust, king & queen seats, exc cond, must be seen to be appreciated, asking $2500, call after 6 pm 583-1147.

1977 KAWASKI 1000 ltd, super clean, continental tires, oil cooler, center stand $2800 or best offer. Melrose 665-2096.

Moped: Lazar 50 1979, extras, excellent condition. $450 firm. Call Bob days 924-2870.

1974 Norton Commando 850cc, 7200 miles, very good condition, black & gold, oil cooler. $1500 or B.O. 329-2138.

1978 SUZUKI DS 185-exc cond, riden very little, $850 or b.o. Call Mark, evenings, 969-5655.

1979 SUZUKI GS-550L special, crash bars, alarm, lock, helmet 4000 miles, stored all winter, asking $2300. Call 247-2141 aft 6.

1975 Suzuki GT550 Black & gold mint cond 3500 miles new battery, many extras must be seen asking $1500 eves & wknds 369-1788.

1978 SUZUKI GL1000 9K fairing saddlebags AM-FM radio exc condition one owner bought new May '79. Just tuned 492-4914.

71 TRIUMPH 750 custom stock 1800 invested Best offer very clean. Call 547-6817 nites 523-4894 days.

1979 YAMAHA DT175
On street-off street, 600 miles, $900 or B O. Call Laura 524-3496.

1979 YAMAHA DT 175CC driven 6 months garaged 6 months excellent condition BO over $1000. Nick 524-3496.

## TIRES

SNOWTIRES: 2 Concorde G78-15, 4-ply bias snows, run less than 9,000 mi. Mounted on heavy-duty, 5-lug, all steel rims. $85 the pair, firm. Call Clif, afternoons 536-5390 x524. PEUGEOT OWNER 2 Michelin XAS steel belt radials - 175x14 - on wheels. For Peugeot 504. $90. Excellent condition. Long life ahead. 731-8581 after 6.

2 Crager 14" wheel rims, very good cond, no rust $30/each. 2 snowtires, very good cond, $15/each. Call 458-4766.

# REAL ESTATE

## APARTMENTS

ALL-2bd in hse $310. 739-2902

ALL-best deal 3bd $450. 739-2902.

Linden Realty. Clean well managed apts. 783-1024.

ALL/BRI-shop now! Stu $245, 1bd $300, 2bd $390, 3bd $500. CASTLE RE 831-8060.

**NOW+ SEPT 1**
Call us Boston Common Re 566-2000 267-6191.

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

ALLSTON-summer rmmte wanted to share large Comm Ave apt. Mostly veg, mostly non smoking, $170/mo. Call Doug 498-2724.

ALLSTON - spacious 3 or 4 bdrm prkng, near shopping, public trans, avail end of May-June 1 254-6432.

ALLSTON-4th to share 4 bedrm apt near Harv SQ. Own rm $130 includes all utils+ phone+ free park. 25 or older 787-0390.

ALLSTON 1F wanted to share 4b-drm apt w 2M 1F $105 mo. inc heat & hw, util xtra. Avail 6/1 254-8264 try us you'll like us

BACK BAY - Female to share 3 bedroom condo $250/mo. 536-3564. Allison.

BACK BAY - Need 1 mature person w/income for 2 bed frplce piano secure. Begins June 1 $225/mo + security 266-7661.

Now & 9/1-Back Bay Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

Now & 9/1-Back Bay Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

LEASE & NO LEASE
BACK BAY-nr Sym Hall, well managed bldg, sunny stu $195, lrg 1bd $240, just pntd $325. Avail now &9/1 nr T & stores, res supt. 262-4588.


# SUPPORT YOUR LOCAL COPS.

"CALL THE COPS" FOR BOSTON'S FINEST VALUE IN PRINTING AND COPYING
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DIAL COPY COP®
"HEADQUARTERS"
AT 815 BOYLSTON ST.
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"PRECINCT 2"
AT 13 CONGRESS ST.
(NEAR STATE)
367-9267

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"PRECINCT 3"
AT 85 FRANKLIN ST.
(DOWNTOWN AT ARCH)
451-0233

**CALL THE COPS FOR BOSTON'S FINEST VALUE IN PRINTING AND COPYING.**

Now & 9/1-Back Bay Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

**MARLBORO ST**
**Back Bay-4bd $710 5bd $925 both htd avail now and 9/1. Bos Comm Re 267-6191.**

BACK BAY-Sunny 1 bdrm, sauna, pool, whirlpool, barbeque, $380. Indoor prking avail, $40. Call PM 536-2288.

**SUNNY-NR T**
Back Bay Pk Dr, well managed bldg. Lrg apts avail now & 9/1 1bd $315, stu $240. BCR 267-6191.

Now & 9/1-BACK BAY Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

**BACK BAY...**
BEACON ST-excellent bldg. Stu from $325, 1bd from $445 hi ceilings lots of charm fireplace BOSTON COMM RE 267-6191.

MAROBORO ST. 4 bd $710, 5 bd $925 both htd. BOS COMM REALTY. 267-6191

BEACON STREET-Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

**BACK BAY**
Beacon St-Riverview stu $325 232-0050.

BEACON STREET-Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

MARLBORO ST. 4 bd $710, 5 bd $925 both htd. BOS COMM REALTY. 267-6191

**BACK BAY**
Many choice sublet available now Boston Common Realty 267-6191

BACK BAY- Newbury St July 1 subl opt. Sept. lease 1 br sunny fpl. $350 incl. all utl & pkg no fee. After 5 267-8257.

Linden Realty. Clean well managed apts. 783-1024.

BEACON HILL Clean 2 bedroom apt $197/mo. inc heat 6/1. Call 367-4838 Mon - Fri mornings.

BEACON HILL- 2 bedroom starting June 1. $200 a month. Call evenings 227-5940.

BOSTON-Comm Ave, 6/1-5/3181, 2 bdrm, dishwasher, disposal, porch, T stops in front. $475/mo. Call wkdays 663-3154.

Home Locators- 4 yrs experience 923-2000

BOSTON-No. End owner of condo away part of wk needs artist or musician to share. Includes piano+ art loft. 367-1440 4 pm.

BOSTON-new 1bd complex complete kitch utils free $230. 864-3200 RE.

Studio near Pru light housekeeping all utilities. Private bath. Also single room. 267-4453.

BOSTON-2bd nr T $375. 739-2902

BOSTON-nr BU lrg 3bd $500. 739-2902.

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

BOSTON rmte wanted for immed occupancy of spac. sunny 2bdrm semi-mod apt nr BU & Paradise on Comm Ave. $212 + sec dep. Call Natalie days: 482-5257 or Baker eves 783-0432. Keep Trying!

Femnist nds rm in apt or hse with other Fs nr BC 6/16 thru 8/21. Maximum $140 inclusive. Call (413) 584-3215 5-10:30 pm

1-2-3 bedroom apartments, some with kids & pets ok, starting from **$175.**
**625-0600**
METRO
LICENSED REAL ESTATE BROKER

**SYMPHONY HALL**
Large sunny 2 bed available now $325 res. supt. no lease required 262-4588

BOSTON- 1 bedroom, near transportation, small building. large, clean,$275. Call Tony after 8 pm 426-5894.

For
**TYPING HELP**
please see our
**ACADEMIC SERVICES DEPT.**

BRIGHTON - sunny studio on Comm Ave avail July 1. $270/mo ht included. Call 738-1274 after 6pm.

BRIGHTON-resevoir area 2 bedroom appartments clean & sunny available now. $365 and up. B & G Realty 232-5200.

BRI-8 sun rms 6/1 $650. 232-0050.

BRIGHTON/BROOKLINE-Large selec 1 bdrm apts avail now $285 and up. B & G Re. 232-5200.

BRI-in hse mod 2bd w/w residential area nr trans $300 unhtd. 783-1024.

BRI-spac 4bd in hse $375. 7392902.

Linden Realty. Clean well managed apts. 783-1024.

BRI-frshly pntd, hrdwd firs 2 ½bd w/w $340. 232-0050.

BRI-nr trans lrg stu w alcove cabinet kit tile bth $235 htd. 783-1024.

BRI-spac 2bd $420. 739-2902.

**NO LEASE**
BRI-nr T sun frshly pntd hrdwd firs stu $220 1bd $260. 232-0050.

BRI-no lease cln sun 3bd $495 6/1. 232-0050.

BRI-lrg cln sun 2bd $400. 232-0050.

**SUBLETTING?**
We'll let yours or find you one. 232-0050.

BRI-mod base stu $200 6/1. 232-0050.

BRI-mod 1bd $360. 739-2902.

BRKLN-3bd htd $615. HOME LOCATORS cash fee $40. 923-2000.

BRKLN-3bds w frpl $550. HOME LOCATORS cash fee $40. 923-2000

BRKLN-spotless 5bd great area $800. 739-2902.

Linden Realty. Clean well managed apts. 783-1024.

**BROOKLINE**
We have 2,3,4+5 bds in houses + bldgs on quiet st now + 91 Boston Common Re 566-2000.

BROOKLINE roommate wanted. Excellent 3bdrm apt near BU avail 6/1. Summer sublet w/opt to lease in Sept. $195/mo. Call 738-1022.

BROOKLINE- roomate looking to share 2 bedroom apt June, July & August. Rent $140+ utl. Call Bob days at 275-0250.

BROOKLINE-Female wanted for 3 bdrm apt on Beacon St. on T. Pkg avlb. Sublet summer w option. Avbl 6/1. Call 277-7484.

CAMBRIDGE-2bdr apt furnished parking-end of June to Aug 31. $412/mo. 492-3866 (Inman St)

Home Locators—Longest standing rental service. 923-2000.

independent household. Available June 1. Call 661-3756, keep trying.

CAMBRIDGE BY HRVD
Riverside, fancy 2 br study air cond in br, lrg lvng. Super kitchen disp & dishw, wash/dry poss parking. $375 + utilities lease. Serious only 864-4512 after 7:30PM.

**RENTAL HEADQUARTERS**
Join the move to
**THE NEW FENWAY**
near colleges, museums, symphony, the Fenway
**Studios — $210-265**
**1 BDRM — $265-350**
**2 BDRM — $450-500**
no fee
**FENWAY MANAGEMENT**
**128 Hemenway St., Boston**
**KE6-6335**

DORCHESTER - Savin Hill near UMass & T, studio apt with heat & util $145. Call 479-4228 or after 7 call 361-3596.

DORCHESTER-Jones Hill.Stunning 1 bdrm apt in Gothic Victorian house. 2 working fireplaces, private wraparound porch, $350 includes heat. Also, good selection of 2 bedroom apartments. Some with modern kitchens & baths, fir floors, walk to MBTA Red line. $235-275 un-

NEWTON - prof M sks rmmt 25+ for 2bdrm in house. Fireplace & prkng. No smkers or drugs. $212 + util. 6/15 or 7/1. 964-1326.

NEWTONVILLE - 1 M, 1F sk indep respon, non cig sm, M or F for lg 3 bdrm apt $113 + util. Avail 6/1. 964-7532.

NEWTON-2bd htd $400. HOME LOCATORS cash fee $40. 923-2000.

ARLINGTON, near Mass Ave. Rmmte needed for modern 2 bdrm apt. Kit, living rm, AC, wall to wall carpet. 646-5751.

BRIGHAM CIRCLE - 1 bedroom, large kitchen, small prch stove, refrig, util included, 1st floor, nice apt $300/mo. 442-0172.

CHARLESTOWN-5 rooms to share. Needed mid June or July 1st. $215/mo. F preferred. Call 242-0438 or write Phoenix Box 6408.

CHARLESTOWN—Rmmte wanted for Apt. 80$/mo util included avail June 10 convenient to T furniture provided. 741-7538.

CHARLESTOWN
4-room furnished apartment in quiet area. Ample street parking and one block from bus. $295 including heat and all utilies. 1st &

Waterfront w/26 yr old man. Extra nice, quiet building. Independent lifestyle $200/mo incs all but electricity. Robert 899-0795.

**LIVE ABAORD A BOAT**
F. Roomate wanted 18-30 by SWM 29 to live aboard 41" luxury power yacht. AC W/W color TV stereo phone. Boat docked in Quincy w beaut view of Bost harbor & skyline. No rent. Exchange for light hskping. The mermaid I'm lking for must be gdlooking fun type modern person enjoy cruising partying and marina life. Call and come aboard for a cocktail & get acquainted. Maybe view the Tall Ships from the water. Call 328-5985 or 247-8418.

STOUGHTON GM 30 sks same to share large clean mostly furn. 2 bdrm lux apt 175+util. Avail 7/1 Call 344-0535 Not sex ad.

SOUTH END- 2 GWM skg M or F to share lux. duplex, flp., WD, ww, dw. Owner occupied. $195 o. 536-4375 after 6 pm.

WEST ROX: One Prof. Female roommate needed to share three bed room apartment. $110 per month. Call eve. 325-8326.

WEYMOUTH GWM sks mature quiet GWF 25 up non-smk to share sunny 2 br furnished apt. w/ pool large balcony $235 including utilities. Call After 6:30 pm 335-5193.

Roomate needed near T & schools . Available June 1. $140 rent. Call 782-8071.

**FREE RENT**
In exchange for light housekeeping. Lg country house on 4 acres, swm pool, horse stables, riding trails, TV rooms, kit, laundry, 30 min fr Bost. 359-6976 or 542-8158.

## APTS. WANTED

**SUBLETTING?**
We'll let yours or find you one 232-0050

**RESPONSIBLE**
Couple sks 2bdrm or studio apt in Camb. area w/kit & bath for summer soon as poss. Quiet, neat non-smkrs. Amy 491-1941.

ALLSTON - quiet responsible person for non-sexist 3 bdrm apt plants, porches, T, stores. $78+ util + sec dep. 787-9089.

ALLSTON-Working woman seek 2 roommates for 3 bed apt in nice neighborhood. $117/mo + ht & util & sec. Call 787-0446 eves, wkends.

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

Responsible wrkg mother & 2 school-age daughters(10 & 11) sk 2 or 3 bdrm apt in Newton or Brkln for as soon as poss or by the strt of the school yr(Sept)Willing to paint, scrape, fix in exchange for reas. rent. Pls call Judy 524-6715 eves.

Feminist, 28, seeks room in house or apt, walking distance to BC, June 16-Aug 21. Call between 5:30-10 pm, 1-413-584-3215.

Visiting Prof wants to rent 23 bd frnshd apt, hse beg 8/1 or 9/1. Brkine, Newtn, Camb. Call col 313-769-6044 after 6.

Young veterinarian & wife desire a house in Boston, suburbs area in July. Will care for all animals & do all maintenance & improvements desired. Wife is licensed Equine instructor. Call Dr. J. Sawyer. Days 787-1500, evenings 1-875-6673.

Wanted: live-in loft or house in safe area near T, w/ parking. Except. tenants will renovate & main. for long term reasonable rent. Call anytime. 742-6427.

**$100 REWARD**
Know someone moving? Seek 1 bdrm apt Inman/Harv/Cent Sq nd/3rd fl pref. No bsements. Wkg pers $250 tops 666-2712 PM/8 AM.

Mid 30's musician, wife, cat seek 1 bdrm apt close to Harv/Porter Sq. Have wood stove if feasible to install. $250/month. 923-9706

Living space for prof resp quiet F in house or apt. Brkln area pref will cons others nr T, stores, ldry can aff to $165 inc util. Non-smkr own car, nd by 7/1. Call 731-1620 keep trying.

## COMMERCIAL SPACE

Small Newbury Street office for daytime use only. Call 536-4641 leave message.

South Station area. Storefront $200 per month 300 sq ft. Call 542-8360.

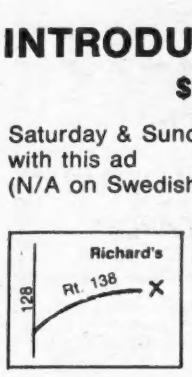
100-2000 sf available soon in co-op for tech/light assembly. Share expenses for cheap rent. 24 hour security and access. Parking, shipping receiving dock. Get on waiting list write: Tech Co-op, Box 381 Camb 02139.

**Massage by Women**

# Richard's Athletic Club

**230 Turnpike St., Canton, Mass.**
***Featuring***
**• SEVEN MASSAGE ROOMS •**
**• SEVEN LOVELY MASSEUSES •**

**INTRODUCTORY SPECIAL**
**$15.00 OFF**
Saturday & Sunday
with this ad
(N/A on Swedish)




Rt. 128 to exit 64S Rte 138 Stoughton - Go two miles and Richard's will be on your left

**828-9473**
OPEN 7 DAYS A WEEK
MON.-SAT. 11 AM-12 AM
SUN. 1 PM-12 AM

***Come down and watch the ballgame and enjoy our Complimentary Buffet 3-7 pm***

**SEPTEMBER**
BRI - 4 bed, 1 1/2 mod bath, pkg $625 htd, 232-0050.

Wilk & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

BRI-lrg cln sun 1bd $290 232-0050.

BRI-1bd htd 365. HOME LOCATORS cash fee $40. 923-2000.

BRI-mod 2bd nr T in clean secure bldg $410 unhtd. 783-1024

BRI-attr 3bd in hse $425. 739-2902.

BRI-nr trans lrg sun stu well kept bldg $225. 783-1024.

BRI-off Comm-lrg sunny 1bd sep kit, cln & pntd $325 htd. 783-1024.

BRI/BRKLN line-lrg 4bd $625 739-2902.

BRIGHTON - Comm Ave, 1 roomate wanted for large apt. $137.50 /mo. 254-1245 after 8PM.

BRIGHTON-M or F to share 2 bdrm in house Jun-Sept. 1 beautiful sunny apt back porch great location $200/mo 326-4150 aft 5.

BRIGHTON-2F sk rmmt. Indpt house 3 bdrm $183/mo inc ht/wt. Sec req. Off Comm Ave. Nice area. Call Eve 734-1434.

BRIGHTON - couple seeks M/F 25+ to share 6 rm apt 2 fam hse. Near Comm Ave T lrg rms with sm yrd prch. $142 ea + util Call Gene Bohlman 254-5162 or leave name and no. at 825-6700

BRIGHTON Private funished apt. Everything included. Immaculate, clean, excellent location, After 6 pm. 782-3041

BROOKLINE. 3bdrm, large kit, spacious, sunny, near T & Stores. $500+ Ht & hw included. Immediate occupancy! 232-8415.

BRKLINE-BRI Line. 2 ½ bdrm, 2 bth snny 2nd fl of hs nr Bcn T. Hrdwd fls, eat in ktchn lg rm, $550 inc ht & prkg. No fee 738-1472

BRKLN-lux 2bd base d/w disp w/w carpeted prkng avail $425 . 232-0050.

**to place your Phoenix CLASSIFIED by mail**
**please see the ad form on the last page**

CAMBRIDGE-4 rm 2nd flr Kinnaird St. nr Putnam Av Poss prch pkg yard-no dogs $275+ util Write PO Box 740 Camb 02139

**SUBLETTING?**
We'll let yours or find you one 232-0050

**NO LEASE**
Many apts available on 30 day notice basis. 232-0050.

CAMB-mod stu ready, compl kitch w/w all utils incl $325. 864-3200 RE.

CAMBRIDGE-Harvd Sq sm 1 br apt , safe, sunny, gd bldg, prkg. Exchange for your Greenwich Vllg apt. 617-547-5776 or 212-796-4537.

CAMB-2bd htd $525 HOME LOCATORS cash fee $40. 923-2000

CAMBRIDGE. F rmmt to share mod 2bdrm, AC, D/D, nr T btwn Harvard & Central Sqrs. $175/mo. Avail June 22-Aug 31. Nancy 661-9663 eves.

CAMBRIDGE-SOMERVILLE line nr Porter Sq.- prof M 27 sks reasonable person to share 8 rm spacious apt, garage, washer, and lots of elbow space. Rent $145/mo+util. Call Bob Hoffman, 625-7807.

CAMBRIDGEPORT - apt looking for roomate, no smoke pets childrn. $130/mo everything incided parking & subway. 876-6109 Bob lv msg.

NORTH CAMB - looking for F 25+ to share 3 bdrm apt w 2 others. $95+ util. Convenient to T. Totally

heated. Betty Gibson Associates, 825-8200

DORCH-a rare find, 4rm appliances hrdwd flrs $175. 864-3200 RE.

JP-entire floors of hses, all sizes & $, some w no lease. 522-5050 JP ASSOC.

JP-renov 5rm apt nr Arboretum avail 7/1 $375. JP Assoc 522-5050.

JAMAICA PLAIN-near Jamaica Pond, easy access to MBTA, music student preferred, $145/mo. Call 522-4248.

JAMAICA PLAIN-2M seek 2 professional, working or grad student roommates for house overlooking the Arboretum. Very nice quiet nbrhd, ½ block to T and stores. Modern bath and eat-in kitchen. We seek reasonably quiet and responsible, independant, non-smoking M's or F's. $155 includes heat & hw. Call 522-3794 evenings after 6 pm.

JAMAICA PLAIN 2 M's Large apartment close to T. Rent and heat included 524-4079.

JAMAICA PLAIN 3 bdrm apt in residential neighborhood needs 2 M or F roommates. $125 htd, per mo. per person. Living room, full eat-in kitchen, ready for occupancy July 1. Public transportation & other necessities at your doorstep. Days 426-3469, eves after 6:30 232-1314, ask for Mark.

JAMAICA PLAIN- 5 rm apt, walk to 2 MTA's, $225+ utls. 876-4741.

JAM PLAIN/MBTA Apts Sept 1. 5 rms $320, 6 rms $420, 7 rms $480 w/out util. Appl Lndry 524-3268.

SOM-all mod 1bd no lease appliances all utils incl $285. 864-3200 RE.

SOM-mod 3rm $195 yard for pets appliances incl. 864-3200 RE

SOM-1st flr 2fam 4rm pets ok prkng, only $225. 864-3200 RE.

W.SOM-newly remodeled 5rm no lease w/w prkng $300. 864-3200 RE.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

last month's rent plus sec. deposit. 242-4075.

FENS-base 2bd $300. 232-0050.

FENWAY-sun 1bd $265. 232-0050.

FENWAY-stu mod k&b w/w $190 . 232-0050.

MALDEN-fully mod 5rm complex nr T no lease hrdwd flrs $265. 864-3200 RE.

MATTAPAN-all mod 3bd spac 6rm hrdwd flrs $325. 864-3200 RE.

MISSION HILL-3 (or 4) bdrm apt 11 ttl rms prch yrd, MTA. Mst b respnsbl. Quiet. No cig smkrs. $385+. Mister McPhee. 427-2890,825-6700.

WATERTOWN-2bd w prkng $350. HOME LOCATORS cash fee $40. 923-2000.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

**NEED AN APARTMENT IN BOSTON THIS SUMMER?**
FREE Room and Board in exchange for child care and light housekeeping with family in Belmont. Own Private suite including bathroom, convenient to Boston and Cambridge. Write Phoenix Box 5851.

SOUTH END Studio w/ roof deck $325 includes heat June 1 occupancy call Dana 247-5030 days or 426-6011 after 6 pm.

MALDEN. Wanted F rmmte to share 7rm heated apt in house. DW, wash/dryer, yard, near T, $175/mo. Call 232-6932 days, 964-6071 eves.

MILTON- Prof persons seek 3rd to share 9 rm charmng Victorian house, yd, barn. 8 mi to Boston. 696-3485 after 6.

NORTH END. Share 2bdrm apt

## CONDOMINIUMS

Wilk & Welch. We have the largest selection of houses, apts, apts in hses, & condos. 739-2902.

CAMBRIDGE- mdrn 2 bdrm condo. Very close Harvard Squ. New building. Call 864-1682.

**CONDOMINIUM**
**&**
**Investment Properties**
**Brookline, Back Bay, Fens, Brighton, Allston.**

**Boston Common Realty**
**425 Marlborough St., Boston**
**267-6191, 353-1935**
**1216 Commonwealth Ave., Brighton**
**566-2000, 734-4016**

## HOUSES FOR RENT

S.W. MAINE For rent/for sale, 4 bdrm moutain top retreat located on 200 secluded acres. Just 120 miles from Boston. In Boston call 389-7682

WELLESLEY-3 bdrm, mod kitchen, 1 1/2 bath, fireplace, 2 car garage, ideal location, $800/mo call 523-2739 aft 5.

MAROBORO ST. 4 bd $710, 5 bd $925. both htd. BOS COMM REALTY 267-6191

## HOUSES FOR SALE

HAVERHILL-by owner $3000 down, 8 ½% assumable. Balance is 47,500 for 22 years. Three family, 6. 7 & 3. Seperate utilities. 617-373-5784.

JAMAICA PLAIN. 3 ½ fl wood frame building with 3 apts in buisness zone on Green St. 6000 sq. ft of land fenced in with front on two streets. 25K. 524-0500.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

HAVERHILL by owner $3000 down, 8 ½% assumable. Balence is 47,500 for 22 yrs. Three family 6, 7 & 3. Separate utilities. (617) 373-5784.

**NOVA SCOTIA**
On the Lighthouse Rt., at quaint Village of Broad Cove, Lunenberg Co.
Cabin on gradually sloping hill, overlooking fields and woods, consisting of 2 acres or more prime growing land. Exc. for summer residency. ½ mile from ocean. $10,000 or b.o. Call owner.
**617-272-7083**

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

**WELLESLEY**
**OPEN HOUSE**
Sunday June 1
1 - 3 P.M.
"A perfect setting for the bachelor or bachelorette"
Ultra sophisticated one floor living. A needle in the proverbial suburban haystack! Gourmet kitchen smashing bathrooms with European fittings and a great flow for entertainment. All this with not too much lawn to mow but with plenty of privacy. All it needs is you. Bring your favorite person along and feast your eyes. Exclusive. $116,400.
**Baker & Ross Real Estate**
**3 Forest St.**
**Wellesley, Ma 02181**
**235-8990**

## HOUSEMATES

ALLSTON-Est. coop nr Harv Sq; 3M3W into social change & maintaining warm home. Sk person 28+; share meals, chores. 782-1627.

MARLBORO ST. 4 bd $710, 5 bd $925 both htd. BOS COMM REALTY 267-6191

BOSTON. 4F, 4M seek 9th for own 20rm house on Fort Hill, Roxbury, in friendly neighborhood w/community garden & volleyball. We have family-style veg meals, housemeetings, no smokers, no more pets. $110/mo. 442-5349 between 9 & 9.

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

BELMONT-roomate wanted to share our house for summer.(June-Aug) $200 a month. 489-0406.

Wilk & Welch. We have the largest selection of houses, apts, apts in hses, & condos. 739-2902.

BRIGHTON 2M, 1F sk responsible F to share friendly indep hse. No pets, near T, parking $137 /mo + util + 1 month security. 254-8326.

BRIGHTON - couple seeks M/F 25+ to share 6 rm apt 2 fam hse near Comm Ave T lrg rms with sm yrd prch. $142 ea + util. Call Gene Bohlman 254-5162 or leave name and no. at 825-6700.

BRIGHTON - Easygoing, friendly household seeks rmmt 23+, pkg space, w&d $120+ util, call 783-3156.

BRIGHTON Friendly co-op hse of 9 (22-47) sk M or F to shr beaut lg Vict home, meals, chores. W/D, pkg, nr T. Nice nghbrhd. $112+ util & food. Sec. Dep. Call 783-4833.

Warm intelligent prof Female 33 looking for 3F's to share + search for house. Brighton area Aug/Sept. No restrictions as to sexual preference or lifestyle, Must be open and flexible. Box 5866.

BROOKLINE-Male or female 25+ prefered, for 1 bedroom in large house, quiet neighborhood. Available June 15th-August 30th, with possibility of opening for following year. Call Jim at 232-7476.

BROOKLINE. 1 M/F for large 4 bedroom house on quiet residential St. Fireplace, patio, $185/mo. + utils. 566-0201.

SO BROOKLINE - prof F 30+ to house. Reasonable rent, parking. 244-4195.

FENWAY Brownstone collective wants 1 Leftist, Pol. active, veg. 1 yr min. 25+, 175+, 2rms, 7/1 Call wknds 2-6 only 267-2597.

FRANKLIN-Share 6rm hme $175/mo inc utilities, no pets, with GWM 26, call 528-7219 after 6.

GEORGETOWN GWM share home no pets non smoker. Rent $300 mo or negotiable, Call 352-8752 leave message.

HULL-rmmt wanted to share spacious, friendly home directly on the ocean in Hull. $225/mo Call 925-3015 after 6.

JAMAICA PLAIN - Prof hshold on Jamaica Pond seeks consid., indep., friendly M/F prof 25-35 to share and care for charming 1865 gatehouse, 11 rms, fireplace, plants, garden, woods. $225/mo. No more puppies or kitties please! 731-1463.

JAMAICA PLAIN 1 Veg/non-smoker 25+ to share 3bdrm apt in house w/2 others. Garage/porch, yard. Near T. Pond side. $128+. 6/15 or 7/1. 524-7184.

JAMAICA PLAIN. 2M seek 2 professional, working or grad student roommates for house SO. END. Diverse confortable grp (2M1F) 30's. sks F 30+ to share spacious charming twnhse. Lg rm, yd $150+ Call 262-9319 eves.

TEWKSBURY MWF lkg for WF btn 20 & 30 with no outside ties for live-in companion, work with me at assembly plant husband is truck driver $50 a week room and board ideal for woman who is looking to become part of a family 1-851-5228 ask for Sue.

WAKEFIELD
4 seek Prof F 25+ to share family style household in large 5BR Victorian house on acre of land in wooded area . House includes LR, Kit w microwave, porch, den, finished basement, ample prkg. Available room includes sun alcove. Near B&M and I93. $200+ utilities. 245-3212 aft 6 or wkends.

WATERTOWN. Rmmtes for spacious 4bdrm tudor apt. Ideal trans, prkng avail. $175 inc utils. Summer sublet poss. 494-8866 John.

Couple in 30's with 1 child moving from western Mass. like to share housing with other adults or family, within ½ hour of Cambridge. Write or call for more info Box 181 Haydenville, MA 01039. 413-268-7780.

WELLESLEY. Sk 2 hsemates to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**CRIMSON TRAVEL SERVICE HAS THE BEST TRAVEL VALUES!**

**Lowest Rate for Confirmed Reservations From Boston**

**London $199.99**
EACH WAY
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| 263-9500 | 742-8500 | 272-2600 | 868-2600 | 965-4600 | 471-4300 | 581-6200 | 237-7500 |


ALLSTON-M rmmt wntd in 3 bdrm apt avail June 1 corner room lg closet gd location. $100 + sec util incl call 566-4592.

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY Back Bay 267-6191, Brighton 566-2000.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

IMMEDIATE OPENING
for Arl. Apt w 3 others. Nice loc. on Spy Pond. Easy acc to Bos by car or T. M or F. $112.50 incl util. Mike or Jen 648-4143

BACK BAY 2 brs avail in 3br apt. Nr MIT, Green line, No.1 bus. Jun 9-Aug 31. 1 yr lease avail.$216 ea/month. 267-5771.

BACK BAY-Fenway M/F 25+ as roommate in large 2 bdrm basement $162.50 + utils. Call 267-0366

BACK BAY-Need roommate starting Sept 1 clean 1 bdrm. Professional person pref 1st & Last mos rent in advance. Eve 266-8721

sh wonderful hse w same off Rte 1 near T, 2 rooms avail great deal. $250/mo all included. 323-7907.

BROOKLINE-Shr chrmg 6 rm apt 3 fam hse. Eve clngs, lrg lvrm, dngrm wshr/dryr. Shr respons. $175+ util June 1 or 15. 232-3570 eves.

Linden Realty. Clean well managed apts. 783-1024.

BROOKLINE-Room in house near Coolidge Corner, 1 block from T $160/mo + utils. Avail 6/15. Call Steve 769-6800 x5148/731-1948.

BROOKLINE - house to share, 2 rms available, near T, moderate rent, mature, quiet non-smokers. Call after 6. 738-6478. Large house.

CAMBRIDGE Line. Large sunny room in a warm co-ed household. $130/mo. Call 494-8415.

CONCORD-Veggie home, near trains & center of town, working person. Call weekdays 354-2001 Karen eves 369-8870.

NEWTON 4 CORNERS - Roommate needed now! Modern spacious house, $160 + utils, call eves 965-3907.

NWTN CNR. Prof M 26 sks stable couple (unwed OK) to share classic Vict hse 2 lg BR, 1 ½ bath, mod kitch, fpl, hdwd flrs & spiral strcse. Ex loc nr parks & rvr $215 ea, ht incl. 6/1 or 7/1. Must see. 969-5384 after 7PM.

W. NEWTON-Share lrg 5 bdrm hs with 3 other people June 1 thru Aug. $140 a month, near T stop. Call 965-5234.

NEWTON- 2F sk 1 resp F mid 20's to share 3 bdrm mod apt. Must like dog. $153 per month. 332-0857 after 6 pm.

NEWTON 1M seeks M or F art. or photog to share beau. lg. Vic. hm. 3 firepl, drkrm, studio., off st. pkg, pub. trans. No pets ref. req. must be seen $300/mo w/util. 969-0953.

NEWTON-2M/W sk housemate in coop home. Pro. pref. Pre grp living pref. Avail June 1. Call after 6pm. 965-5292. Grt place!

NEWTON. Literate, responsible people wanted for large Newton overlooking the Arboretum. Very nice quiet nbrhd, ½ block to T and stores. Modern bath, eat-in kitchen. We seek reasonably quiet and responsible, independant, non-smoking M's or F's. $155 includes heat & hw. Call 522-3794 after 6 pm

Jam Plain 3M looking for M or F to share 7 rm house near T & Arboretum starting 6-15,$106.per month+ dep & util, 522-1430.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

LEOMINSTER MA - 12 room house 2 baths, 25 x 15 ft garage, corner lot, off street parking, dead end street, quiet residential neighborhood, fenced yard, convenient to Boston and route 2, ideal for groups, whole house heats easily with wood and solar, room for sauna and dark room. For sale by owner, principals only 534-0373. $28,500.

Home Locators- 4 yrs experience 923-2000

LEXINGTON - M or F non-smkr to share 2 bdrm hse, solar ht wtr, cats, frpl, organic garden garage, piano. $185+ mo. 861-0649.

MAINE- coastal cottage to share weekends. Looking for professional person 28+. 742-9183. Call 6-10pm. weekdays.Try again

MEDFORD - 4 M or F to share with 3 others in lg historic mansion. 7 fireplaces, washer & dryer, lg yard, nr transportation. Avail now, 391-6705 aft 5 pm.

MELVILLE PARK. College professor has comfortable 12rm house on Red Line, 4 miles to center Boston. $225/mo. 436-1538.

**SALEM WATERFRONT**
Share 1891 2 br home w prof SWM 37. Lr/dr/k/w&d/study/bsmt. 30 min to N sta via B&M. Non smoker prefered. $175+ share util. 745-5831. Keep trying.

S. LAWRENCE WM 29 seeks M/F over 25 responsible to share large apt. Minutes from 495 $150 + utl. Call Jay 452-2762/After 6 call 682-2920. This is not a sex ad. Have a nice day.

shr lrg 3bdrm townhse. Frplc, 1 ½ bath & sundeck nr lake, Wellesley Coll & T to Boston. No pets or smokers. $200/mo + utils. Call 237-1785.

Looking for a roomate GWM or str. Responsible 27-37 to share house nr. Wollaston Beach, Quincy. $175. 471-6339

## INVESTMENT PROPERTIES

Wine; 34 Inglenook CS, 66 Lafite 70 Mouton 71 Haute Brion, 52 Tavel, 1893 Hatten Heimer Nussbrunnen Von Simmern. 1-678-7276.

## LAND

**RECREATION PROPERTY**
4 acres including island. Fishing, boating, swimming. For more information call 448-5676 between 3 & 6.

## ROOMMATES

**Looking For A Roommate? Matching Room-Mates, Inc.**
1st & most experienced Room-mate service. 15 years serving the public.
**734-6469**
**734-6484**
**251 Harvard St.**
**Brookline (Coolidge Corner)**

ACTON-M roommate wanted to share lge apt on 2A, w music teacher who teaches at home. Non-smoker. If your schedule is flexible or you travel, this is ideal. Your own furnished rm 263-9703.

BACK BAY- Marlboro St. summer sublet avail. immed. $180/mo. Call 247-3996.

BACK BAY-M/F rmt wanted for 3 br , 2 bath lge apt. Dishwshr. All appl frplce avail end June. Aprox $260 mo incl all util. 267-4207.

BACK BAY- Looking for responsible woman to share summer sublet , own bdrm, furnd, close to Kenmore, $150/mo + utils, call before 10am & aft 7pm 536-7317. Keep trying.

**NO LEASE**
Many apts available on 30 day notice basis. 232-0050.

BACK BAY: M/F rmmate wntd for summer (w/Sept opt) own rm, kit, living rm. No lease. $185. Avail 6/1. Call 247-0239.

Now & 9/1-Back Bay Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

BEACON STREET-Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

Now & Back Bay Park Dr. Good selection of clean apts. BOSTON COMMON REALTY 267-6191.

Now & 9/1-Back Bay Pk Dr. Good selection of clean apts. BOSTON COMM RE 267-6191.

BEACON HILL - M or F wanted to share extraordinary bi-level 2 bdrm apt on closed courtyard Bright, open, quiet, semi-furn $225 incl util avail anytime. I'm 26 prof student. Call Dave 367-8619.

BEACON HILL- Lux 3 bedrm grnd fl condo, share with woman atty & cats. Woman non-smoker preferred. $350/mo incl ht. 426-0607 (W) 723-8625 (h).

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

BELMONT/WATERTOWN-hsemate to share lg hse w frplce, w/d, parking. Must be indep, non-smoker. No pets $225 923-1914.

BOSTON,Harvard Med area near T newly renov. clean, peacefull starting June-Jul for Sum. or for year. Rent $140 max 427-8039.

BOSTON- to share a nice 2 bedroom apt w/piano. near T. Avail immed. $135/mo incl ht. good for musician Kenmore Sq. 536-2431. 527-1864.


**to place your Phoenix CLASSIFIED by mail please see the ad form on the last page**


BOSTON Downtown loft, F rmmte needed to share rent, $50,+ utils unique building and great location call 542-4634.

**F ROOMATE WANTED**
BOSTON-I am a 28 year old female student at B.U. living in a nice 2 bedroom appartment with large livingroom, modern kitchen & bath, on Cambridge Street . The rent is $287 a month per person. The appartment is in great condition. If interested please call me at 523-3465.

BOSTON WM mature educ non-smoker sks same for quiet sunny 2bdr 2-4 days wk gd loc park ava. 266-6322.

BOSTON-Rmmt wanted to share 2 bdrm apt on Marlborough St. w 2 Fs, own room, avail now, $250 + utils. 536-3246 nights, 367-3790 days.

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

BRIGHTON - immaculate 2 bdrm apt, avail 6/1-9/1. Fully furn near T, must be clean, responsilbe & intelligent. $220/mo Morris 536-3399.

BRIGHTON - rmmt wanted. Swimming pool, a/c, disposal, dishwasher, near MBTA. For July 1. Call Morris 782-5988.

BRIGHTON Prof F 25+ 2 share 2 bdrm apt near T. Pkg. No smoking no pets. $225 incl ht hw 9/1. Harriet 732-2507. 787-4187

BRIGHTON. Wanted: F roommate 25+ for sunny 3 bdrm, 2 family house. $125/mo. plus utils. Call 783-0899 after 7 pm.

BRIGHTON. 1bdrm in 3bdrm 7rm sunny corner apt between Comm & Beacon. $200/mo utils inc. Grad stu or prof only. 734-6890.

BRIGHTON Lg rm in sunny 3 br apt avail for summer. $133 mo. for june and July. Aug is already paid up. Loc on T. 782-5861

BRIGHTON. 2Fs seek F 24+ for 3bdrm Brighton apt. Large room, near BC line, $100 + utils. 254-0565.

BRIGHTON M Roommate wanted to share 2br Clev Circle furnished with parking $165 from 6/1 to 9/1 Call Alan 731-3332 eves.

Linden Realty. Clean well managed apts. 783-1024.

BRIGHTON M or F wanted for 1 bed $160 gas inc avail mid June. Parking mod apt. Together laid back people only. Bob 783-1928

BRIGHTON. Rmmte wanted to share lrg furnished 3bdrm w/parking, pool, close to T. $200/mo + security. 787-4196.

BROCKTON (West Side)-Luxury apt, newly furnished, 5 rms, 1 ½ baths. Swimming pool, tennis, 2 minutes to Rte 24. $250/mo. Call 587-7004 after 7 pm or on weekends.

BROOKLINE 2 GM (cpl) sk 3 rd or cpl (M, F, G or S) to share apt. Vy nice, lg, bright 3 br's 5 mins to Cool Cor & Riverside. Splite $600 Must be resp., clean, mature,. Avble 6/22 Exc. find 232-3976

BROOK - nr Cool Corn, working prsn wntd to share htd apt w 2M. $160/mo & share util. Smoking ok. 734-9505 after 6.

BROOKLINE
Need fourth person for large apt. pref male. $94/mo ht incl + dep. Thom 734-3822.

BROOKLINE- M sks prof M/F S/G 25+ to share renov 2 bdr condo on cul de sac on 3 T lns quiet neat $225+½ tel + elec 738-0656.

BRKLNE-2F sk M/F 23+ for spac. 3 bdrm apt-frpl, prch, nr T. Wrkng pref. No cigs/pets. $155 inc ht. 738-8839 aft 7 pm.

BRKLINE-BRI. Line large 2 bdrm apt in old hs. eat in Ktchn, separate entrance, off Rvrside T Nds Dvlpmnt $350 htd 738-1472 B 4 8 pm.

BROOKLINE - 7/1 prof person to share 2 bedroom 1st floor of house, mature, responsible, neat $285/mo inc ht, prking 731-6331.

BROOKLINE/BRIGHTON-Roommate wanted 23+ Female to look for and locate a 2 bdrm. Must be willing to spend up to $300 per person. 784-2878

BROOKLINE VILLAGE-near T, $117/mo htd. Cigs OK, no pets please. Call 734-1886. Avail now.

CAMB-SOM Line - seek 3rd rmmate for 3-bdrm apt. 15 min walk from Harv Sq. $90 plus util. Call 547-3991 nights or weekends.

CAMBRIDGE-SOM-PORTER SQ. M or F for nice 2 bdrm apt $170 incl ht & hw. Plus AC, DW, laundry facilities. Nicely carpeted. Parking. I'm 25, prof. GWM Calll Sun.-Tues pm or Sat. on. 623-8718

CAMBRIDGE - -2M seek 1 independent person to share cheap 4 bdrm in Central Sq. Please no tobacco, homophobics. 661-6571.

Home Locators—Longest standing rental service. 923-2000.

**HARVARD SQUARE**
CAMBRIDGE — Nd resp. rmmt 6/1-9/1 for mod 2 br apt w/ a/c, w/w, d&d. $250 incl ht & hw. Bob, 491-7181. Sept. higher.

CAMB(Harv Sq) F prof 25 sks F to share lovely 2 bdrm apt close to public trans, hrdwd flrs, ac, elev. bldg, w&d, $196/mo incl ht, avl 6/1. 256-7413 Sandy eves & wkends.

CAMB-SOM-F pref 25+ to share lrg sunny apt nr Porter Sq. Bdrm + small wrk space $143+ util $25-40/mo. Perm or Summer Call 623-7566

**HARVARD SQUARE**
CAMBRIDGE — Resp rmmt sought for excellent modern 2 br apt 6/1. Deep pile ww carpeting, ac, dishwasher, disposal, parking, storage. Bldg has pvt sundeck and lndry. Quiet neighborhood. $3188/mo ht & hw incl. Bob, 491-7181.

CAMBRIDGE-M 27 yr old seeks M or F to share partly furn, 4 bdrm apt, near Central Sq. $155 + ½ utils. No smokers or pets. 661-4587

CAMBRIDGE-Harvard beaut. 10 fl apt looks on Bost skyline. Airy, 200/mo prefer student/professional. May to Sept. Call 661-1481.

CAMB/ARL-Prof F 27+ wanted to share mod. elegant 2 bdrm apt overlooking pond in arlington. Fully furn, (no bed), pkg, on bus line, 15 min to Harv. Sq. No smoking, pets. $250/mo. Call Roaslie 643-2086

CLEVE CIR F rmmte wanted to share 2bdrm apt, own rm. $133 inc ht, hw, nr MBTA, prefer college stu. Avail now 734-0771 after 5.

DEDHAM-F rmmt to share 2 bdrm townhouse, very comfortable, lot's of storage room, 329-5167 after 6, 325-7600 days. $200 + ½ utl.

DORCHESTER. 2 Ms seek resp. friendly 3rd. No cigs or pets. Rent $80+ 13 utils. Into music & computers. Call 282-0664.

EVERETT —5 rm apt, with 2 bdrms, on 3rd floor, rent $200 a month, util not included. 387-0002.

HARVARD SQ-2 working F seeking resp F 23+ for great 3bd apt $150+ utils avail immed. Call 491-6087 aft 4:30 or betw 7-9.

INMAN SQ-rmmte wnted for sumr (wSept opt) own rm, big kit+ liv rm, porches, cat. $120 per mo strt 6/1. Call 864-7694.

JAMAICA PLAIN-28yo M sks a quiet prof or grad stdnt to share spacious apt. Lg bedrm. Share furn lvrm & kitch/dinrm, spare rm for study, etc. Near T & Jam W off street parking $145/mo + util Call George 524-7094.

JAMAICA PLAIN-2Fs seeking 1F to share 5rm apt. Near T and pond. $130 monthly. Between 18-22 non-smoker preferred. Box 6203.

M to share furn apt with M in JP refs req days 524-3480 Rick

JAMAICA PLAIN - M 23 seeks rmmt for 2 bdrm apt with lrg ktchen & lvng rm with laundry in bldg on green line. $150/mo + util. Avail 6/1, call 524-4487 days.

Prof Female 24 seeks same to share 5 rm apt in Jam Pl. Front & rear porches, own bedroom. Avail 6/15 or 7/1 522-2492

JAMAICA PLAIN 1 lrg sunny rm seeks F to sublet til 9/1. Near 2 MBTA stops. $140 + utils. Call Carol 232-0942 days.

JAM. PL. 1 vegitarian non-smoker over 25 to share 3 bdrm apt in house with 2 others. Garrage, porch, yard. Near T. pond side. $128+ June 15 or July 1. 524-7184

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

LEOMINSTER - House needs honest, mature, female roommate. Quiet neighborhood near all conviences, pets and children welcome, own room, nice tree-lined street 534-0373.

LYNN. M or F to share w/ prof gent using 2 bdrm 25% of time or less. 20 min bus to Govt Cntr, 15 min walk to ocean. $150 inc util & tel. Cigs & small pets OK. 581-3467. Lv mess w/ ans serv if nec, or Box 549 Lynn, 01903.

NASHUA N.H. GWM Prof 30 sks 18-35 for 2 br townhouse. Rent neg. Available immediately. Student OK. Call 603-883-5250.

ROSLINDALE - Prof or grad student wanted to share lge 5 rm apt w/30 yr old M prof, w&d, convenient to T, work space $100 + util 327-4833 Gary.

Salem, Beverly, Line Rt. 18. Clean, mature WM seeks F low rent, cozy 2bdrm apt, easy to get along with. Call Sal 745-2906.

NEWTON CRNR-2 prof F's seek M/F 25-30 to share apt & cooking. $150+ utils. Jane, 965-3789, 7-10 pm

NEWTON CORNER
3M grad stud seek 4th rmmate for 4 bdrm apt. Res. neigh., nr MBTA WW, part furn, conv. loc. $117 mo+ util. 244-7949.

NEWTON-Avail 7/1. 3F sk 1F 23+ Lg sunny apt in hs storage, gas ht. Quiet, noncommunal, friendly hs. sm. car only. No smok/pets Lease. Now $119, 9/1 $135+util sec dep, & 2mon rent. 527-2791.

NEWTON HIGHLANDS 2 Prof Ms sk M prof 25+ to shr 9rm singlefam home in exc loc nr T. $225/mo+ utils. Avail 6/15. 965-2648.

SOMERVILLE
F 24+ to share 2 bdrm apt nr Porter Square. Rent $172 incids all. Avail immed. 623-6659

SOM-1 rmmt for 2bdrm apt 2 fl hse Winterhill sunny clean $125 + util conv to Tufts Harvard, shopping 6/1 subl & Fall opt 666-2388.

SOMERVILLE - sk F rmmt very spacious clean sunny carpeted apt w sunporch bkyd trees in well kept neighbhd 5 min bus to Harvard & town. $80+ w $160 security. 623-6183, 666-8729.

SOMERVILLE-M 26 sks M rmmt to share 2bdrm apt/Union Sq. Mod bldg w/pkg, many xtras, $175 o Avail 6/1, nr T. 628-2061

SOMMERVILLE-2F sk 3rd rmmte for friendly but independ home. Non-smkr veg please. $85/mo. heat & util. 625-5523.

S. END - rmmt for redevelopmt area luxury apt needed now. 2 fp hdwd floors dw disp gallery lg on T. Call on T. Call Al at 266-1626.

SOUTH END-29 yr old GWM seeks GWM rmmt for 2 bdrm apt, $200 + half util, avl june 1, 5428240.

SUBURBS-A friendly consid WM mature 23 jz+rock drummer sks long-term living stiuation. St/Bi/G M/F all ok. Pref suburbs nr T. Max $200/mo. No rowdies or racists pls. Call Ian 254-0880.

WALTHAM. Prof F 31 Jewish kosher looking for 2 compatible roommates for 3bdrm luxury townhouse $180+ Call 899-6851.

WALTHAM-M or F College student rmmt. Your own bdrm. & use of apt. Pref non-smoke, non-gay. MBTA, stores near. $110/mo + ½ util. Aft 7 pm 899-8913

WALTHAM-Looking for M or F to share 3 bdrm townhouse with 2 M's at Windsor Village. Overlooks pond, $200 mthly. Tim 893-2776

WATERTOWN. Rmates for lg hse nr pub trans. Lg rm $200 Sm rm $150. Both incl utils. No pets or smoking. 923-1914.

WINCHESTER. Large comfortable home, overlooking lake, with fireplace, near T to share witth working woman. Evenings 721-1061

WINCHESTER We are a group of M,F,gay,str persons in a 4br lge hse,garden,easy living.8mi from Camb via bus,train,car, bike. Veg only,n-smk,n-pets. $110+util 729-5668(leave msg)

NEWTON - prof M young 30s seeks BiWM to share lrg mod apt and/or find duplex in area. Serious inquiries only call 964-3342 after 6:30 pm.

WOBURN. Roommate wanted to share 2bdrm apt. Security deposit & references required. Call 933-6017.

FEMALE RMT WANTED
Responsible quiet articulate working man early 30's sks similar nonsmoking woman who likes cats to share or look for apt. in safe area near transp. Rent to $180 each. Separate rooms OK. Speakers of French, Spanish, German OK. 266-0199 6-7 pm.

2F seek third to share 3 bdrm 2nd floor of house. Large sunny available immediatly. $140+ util. Call 782-1872.

Roomate-houseboy-gay 18-23 luxry furn apt-own room must b cincut, dscrt, responsible. Call 924-6008/6009.

Looking for female only to share 2 bdrm apt with W/male in 30's. Please call 364-4611 anytime.

## ROOMS TO RENT

ARLINGTON- Room to rent for June, July, and August. Great deal. Call Chris (days) 288-3280

BOSTON'S BEST: Pru-copley sq $35-50/wk some cooking near shopping & mbta 262-5784, 536-6335

BROOKLINE. Share kit & bath, on T and bus, 1 room $135/mo. Phone 232-2625.

EAST FALMOUTH, Rooms for rent near salt water beach. Use of kitchen. Seasonal. 540-2778.

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

MILTON-Comfortable room in a gracious older home. All utilities, kitchen priveleges, near transportation, parking. 1-668-2929 12-3:30 pm

Charming environment, all conveniences, including laundry, working single adult or students $33-39 per week. 925-2089, 925-5670.

SO. END townhouse lrg rm for rent, freshly painted, quiet clean buildng owner-occupied. $45/wk. Call 783-4100 or 536-4375.

## SEASONAL RENTALS

Tennis and running coed share house. Mt Snow Vt. Lux 6 bdrm chalet. June 1-Sept 1. Call 868-5083 or 566-1734

CAPE COD. Males wanted to share large coed summer house on beach. Tennis, sailing just 1 hr from Bos. Call 776-3177

PTOWN - condo overlooking ocean. Beach, pool, tennis courts incl: 2bd, kitchenette, maid service, sleeps 6. $770 wk of 8/23-30. 237-0575.

DENNISPORT-quiet prof women 28+ to share house Mem-Lab day $365 each call 528-0913 eves 8-10 or 394-3852 weekends

**LAKE FRONT ESTATE**
For rent by week — Long Lake, Naples, Maine. Two hours from Boston Call in Boston 566-5901

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SO NEW HAMPSHIRE-Coed summer house lake sailing swimming tennis golf suana 5/1-9/30 Joan 482-5656

**SOUTHERN VERMONT**
Co-ed summer shares-Lux 5 bedroom chalet-lake, tennis, theater Call Marv Dill 738-1609 or 566-1734.

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Parent with older child wants share in quiet summer house. Straight only! Eves 401-751-3161.

## STUDIOS

CAMBRIDGE- 900 sq ft live in studio, semi-improved bdrm & bath + lr, dr, kit. & workroom open areas with exposed studs. Gas heat. $250 per month + util. Call after 7 969-4575.

CHINATOWN Studio for rent 2000 sq' hardwood flr, skylites rent hr/weekly, for rates call 426-0658.

Artists Loft space for rent. No Musicians. 800 to 2000 sq ft available, So Station area 6/1. 277-4020, 482-9502.

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

NEWBURY STREET Rehearsal space on a time share basis. Large room with hardwood floor. Call 536-4641 leave message.

## SUBLETS

ALLSTON-Very large 1 bdrm apt to sublet. Half a block from green line. $270 . Call David at 731-1358, nights. Keep trying.

Home Locators—Longest standing rental service. 923-2000.

ALLSTON 2 bedrooms for summer sublet near "T" spacious with living room and kitchen call Ora or Mark 787-3177.

**SUBLETTING?**
We'll let yours or find you one. 232-0050.

ALLSTON-all sizes & prices available. Generation II 864-3200.

ALLSTON. Respon person to share lge 4bdrm apt w/1M, 1F. $150/mo. Avail immed thru 9/1 with opt to renew. 787-2960 nites.

Linden Realty. Clean well managed apts. 783-1024.

ALLSTON-Beautiful rm avail now lg lr kit quiet st. $90/mo + util w/ Fall option call nights 782-5796, 254-2797.

ARLINGTON-F to share 2 bdrm apt, 6/1-9/1 + fall option, 1 block to bus. $137.50 + utils. No smokers. 646-8107.

BACK BAY Sublet 6/1-9/1 Sept opt 2 persons seek 3rd for mod 3 bdrm apt 2 baths d/d, w/w sundeck near T $155 per month 426-1991.

BACK BAY
July & Aug one sunny rm in lrg apt $110 + util. Can continue in to year. Sundeck, wash & dryer. Call 266-1506. Females only.

BACK BAY, Friendly non-smoker to share w/1M, 1F. Sunny, lrge rm semi-furnished, balcony, 1 ½ baths; to Sept. $150/mo 262-7505 M-Th.

BACKBAY-Creative household 1M, 1F seeks occupant for enormous breezy bedroom for summer months $200 a month call 266-5886.

**SUBLETTING?**
Are you subletting your present apt? We can help. Boston Common Re 425 Marlboro St, Back Bay 267-6191, 1216 Commonwealth Ave, Brighton 566-2000.

BOSTON-North End. 1 bdrm of 2 bdrm apt available from 6/1 through 9/1 $100/mo. Excellent location. Call 227-5428

BEACON STREET- Excellent bldg. stu from $325, 1 bd from $445 BOS COMM REALTY, 267-6191.

BOSTON- F wanted to sublet furnrm in 3 bdrm apt for June-Aug in Kenmore Squ next to T. $125 amonth, Call 266-0250

BOSTON Studio apartment to sublet from July to Nov. One Emerson Place, Boston. $355 a month includes heat. Great view. Call Dr. Taheri. 742-3206 between 7-10 PM.

BOSTON—F wanted to sublet furnished rm in 3 bdrm apt for June-August in Kenmore Squ next to T 125 a mnth call 266-0250

BOSTON- Sublet w/option 2 bdrm lvg. rm. nr. T, stores, NEV, Symp Hall $300 mo plus elect. Avail June first. 247-2844.

BOSTON-Back Bay studio w livingrm full furn nr TT and shop $200 avail June 14. Call pm at 266-1894.

BOSTON - Studio avail 6-16, clean; modern kitchen/bath, nr Northeastern University, $198/mo, call 536-8184.

BRIGHTON Summer sublet avail 6-1. Large studio apt on Comm. Ave. Eves 603/888-0506.

BRI-All sizes & prices available. Generation II 864-3200

Boston & vicinity sublets. All sizes & prices available. 864-3200 RE.

BRKLN-All sizes & prices available. Generation II. 864-3200.

BROOKLINE room in 3 bdrm apt nr T, post office, cleaners, stores etc. Only F 20-25. 150/person inc ht&ht water. Call 232-2333 now.

**HARVARD SQUARE**
CAMBRIDGE — Resp. rmmt sought 6/1-9/1 for mod 2 br apt w/ ww carpt, ac, dshwshr, dspsl, prkng. $250/mo. Bob, 491-7181.

CAMB-All sizes & prices available. 864-3200 Generation II.

seek 1F to share beaut. 4 bdrm hse 2 1/2 baths, furn. w/d non-smokr pref. $200/mo + util. Avail now to 8/31. 734-8086.

CAMBRIDGE-F to share 2 br apt Jun-Aug btw Hvd/Cen Sqs. Quiet non-smk. $169/mo. Carolyn 353-4453 day or 661-4114 eve.

CAMBRIDGE- smr sublet 2blks from Hvd Sq. 5 apts. $200 ea. Furn. Call 498-5375.

CAMB Sublet lovely garden duplex. 3 rms near Harvard Square. Prkng included $475/mo. + util. 6/15 to 8/30. 547-7846.

CHESTNUT HILL-Beautiful luxury 1 bdrm for rent for July and August. Fully furnished. Call anytime Rent $525. 327-1042

CHESTNUT HILL-1 bedroom available in 4 bedroom apt. Large Kitichen, large living room, $150/mo. plus utilities. Call John 566-7785

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

CLEVE CIRC - Kosher or veggie to sublet 1 bdrm in lrg sunny 3 bdrm apt. June-Aug. $135/mo 566-4125.

FENWAY Studio Sunny beautiful view, close to T. $210. 236-4866.

Wilk & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

**NO LEASE**
Many apts available on 30 day notice basis. 232-0050.

**SUBLETTING?**
We'll let yours or find you one 232-0050

JAMAICA PLAIN need to sublet room for summer close to park pond & MBTA. Rent $125 not incl. utility Call Ken 524-6189.

½ MONTH RENT FREE!
Sunny, spacious studio avail June 15. $225/mo. thru Sept or longer. On Park. Clean, safe, Call Boston 267-5096 evenings.

JAMAICA PLAIN Apt in large house to sublet between now and Aug 31 $275 pays rent for the entire summer. Call 524-5438.

JAMAICA PLAIN- 3rd floor attic-studio apt now till Sept 1 convenient to T $225 a month call 522-9235 Tue-Thurs or 487-2066 anytime

JP - 1 F & 1 M seek 3rd for June-Sept sublet , lrg sunny room nr pond & T. $100+ util 524-7217.

KEN SQ-now & 9/1, stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

KEN SQ-now & 9/1. Stu 1, 2, 3 bds good bldgs. BOSTON COMM RE 267-6191.

MAROBORO ST. 4 bd $710, 5 bd $925 both htd. BOS COMM REALTY. 267-6191

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MARLBORO ST. 4 bd $710, 5 bd $925. both htd. BOS COMM REALTY 267-6191

NATICK-3 bdrm house for summer immediate occupancy. 2 baths, large yard w/woods, $550 + utils. 655-1408. Pets O.K.

WEST NEWTON- one room in 3 bedroom house. June thru August flexible. Nice area. Call Steve 969-3826

SUBLETTING YOUR PRESSENT APARTMENT? We can help. BOS COMM REALTY: Back Bay 267-6191, Brighton 566-2000.

SOM-All sizes & prices available. Generation II 864-3200.

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ECKANKAR, a way of life. Free ntro talk with film: Sunday June 8th, 7:30 pm, greater Boston ECKANKAR Center, 207 Belmont Street, Belmont. Call 489-3067.

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Attn: TV's! Lady selling nylon mini maid's outfit, incl: hat, satin corset, lingerie, hi-heels, boots, wig, etc. 662-4432 4-7pm.

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CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

MARLBORO ST. 4 bd $710, 5 bd $925 both htd. BOS COMM REALTY. 267-6191

CAMBRIDGE FAMILY Y - Youth Summer Day camp. Register now 876-3860.

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Regression workshop. June 7, B.C., 9:30-5. $30. Limited to 20 Advanced workshop, June14 Call 522-2279 or 963-1243.

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CAMBRIDGE FAMILY Y-Youth Resident Camp, July & August 876-3860

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NEW WORKSHOP
New Boston wrkshp Encore, now has classes. Opp. mght lead to plays. Lmtd enr. 825-6700. Calls rtd. on 6/10 leave msg. or meet on June-12-June 14 from 57:pm 539 Tremont St.

NEW ENGLAND
MIME CENTER
Summer mime classes with Kenyon Martin and Laura Shepard. 4 weeks. Corporeal mime with Margurite Matthews. Special mask wrkshp with Drucilla Markle (3 wks intensive). Call now, 536-5600.

### NEXT MOVE THEATRE CONSERVATORY

1980 summer program. Beginning & advanced classes. Adults, young adults, children. Semester 1: 6/23-7/25. Semester 2: 728-8/29. Theatre management seminar 8/4-8/8. Class size limited to 15. Day & evening courses taught by members of N. M. Company. Tuition $100 per course. Further info Judy Weiss, registrar. 536-6769.

## ARTS & CRAFTS

PRINTMAKING
Etching, lithography, monoprinting classes begin June 17. Call Experimental Etching Studio, 29 Stanhope, Bos, 262-4612.

## DANCE

### DANCE!! at the Institute For Contemporary Dance

Classes for 10 week summer session begin June 9, at its studios in the First Baptist Church in Cambridge off Central Square and at Boston Dance Academy Studio, 138 Newbury St., Boston. Courses being offered: modern, repertory, composition, improvisation, ballet, ballet for men, jazz, modern jazz, Afro Cuban jazz, T'ai Chi, Contact improvisation, release, movement correctives, Tao of movement, swing jyve and jazz
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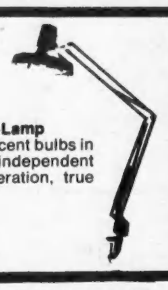

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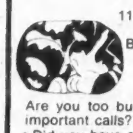

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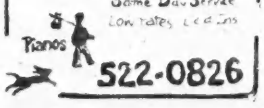
Licensed and Insured
277-3021

POOR PEOPLES MOVERS
Licensed Ins. 522-0826.




RABBIT TRANSIT. hseholds, heavey appliances. Deliveries. Short notice OK. 277-3021.

ARISTOCRAT MOVERS
Lic. and exp. Lg & small. 924-3310.

Cooperative Movers:Van in Bos & out. 1&2 movers-$15&22 876-1171.

MOTION MOVERS-Exp, rel. Appliances, apts. We move it all. 277-0525

LRG TRK & 2 Men 332-7022 & 332-2446.

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Reliable and experienced, local or long dist. MC, VISA 321-1017.

Exp. man & pickup truck $10 hr. Punctual Weatherproof 547-9365

**HERE YOU GO:**
Competent & economical storage & moving. Warm Feats: 547-6457

**Stone Pony Express**
• Reasonable & Reliable
• Large and Small
*Equipped Licensed & Insured*
Randall 354-2116

Gentle Giant low rate: 491-2724.

**HARMONIUM MOVERS**
Fully Licensed and Insured
Storage • Piano Rigging
Apt. • Home • Office
FREE ESTIMATES
MOVING GUIDE
Express: N.Y., Phila., D.C.
**739-2200**

Move cheaply in large new van. Fully equipped. 1 or 2 men available. 592-3605.

CAPE COD EXPRESS
592-3605

Flash Movers. Specialists in small moves. 424-1094 or 354-1733.

CATCH-22 Van+2 men $18/hr. 776-6019.

Pro piano & furn moves for 10 yrs. Spec rates for NY & NI. Prime day. Avail June & July Exc references. Very reas. rate call RPM 783-1928

Man + van - reasonable + dependable. 964-1320.

WHITE ROCK PIANOS
Will rig up to 7 fls 648-8635

**MOUNT AUBURN MOVING**
Apts., Households, Offices.
• Careful, considerate packing and moving.
• Fully liscensed and insured.
• No travel charges for Cambridge.
• Master Charge and Visa accepted.
Call 24 hrs
**876-9290**

Man with Van. Reasonable, dependable. 332-7022.

Piano? MIVERIS! Expert piano moving/rigging/crane hoisting. Reas. rates lic/ins. 868-8787

**Piano & Furniture MOVERS**
STORAGE & BUYERS
LOW RATES
24 HOUR SERVICE
7 Days A Week
LICENSED & INSURED
**Danielle Movers Inc.**
**267-4079**

PRIME MOVERS-Good work for cheap money. 254-4161

Mongoose Movers. Experienced in the moving groove. 492-1241.

Man & Van $10/hr. 484-3903.

Have van will travel-moving band gigs call 436-0075

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Moving & Storage since 1970
• Licensed & insured. Mastercharge and Visa accepted - recycled cartons avail. SAVE $$$. **661-0550** anytime, keep ringing.

## PARTY

**THE TELEPHONES**
Music for the 80's. Original new wave pop from Indiana. Call Dave 1-586-4337 or Jim 1-583-1'60

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

**GETTING MARRIED?**
EVELYN HARMON cordially invites you to visit: THE BRIDAL SALON
AT
L.H. ROGERS,INC.
EAST INDIA SQUARE
SALEM, MA
1-617-744-4025

**THE (ORIGINAL) HAPPY COOKER**
**72-52 AUSTIN ST.**
**FOREST HILLS, NY 11375**
The ULTIMATE in Gourmet Cookware: dried fruit, coffee, teas & spices at discount prices; drop by or have us ship your items. 1-212-544-8004 (tax free shipment to Boston).

**XENOLITH**
**Recorded . . . and live!**
traditional and permanent wave rock & roll.

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are having a
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Caterers -
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Supply Stores -
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Place your Party advertising at festive rates
CALL
**267-1234**

Bands & DJs for hire Lowest rates Call Paul at 552-7135 or after 6: 277-1062.

**DANNY McCARTHY**
Professional sound & light show. Disc Jockey for all occasions. 924-0125.

Folksinger-comedian w unique well polished act (& 3 TV app) seeks bookings and management. Howie Newman 327-0121 436-4600

Caricatures! The unusual party show gifts! Rates Drum 322-0568.

## RIDES

**DRIVE-AWAY-ALL**
• Cars to all states (Cal., Ariz., Fla., Texas, etc.)
• Leaving daily
• All kinds of cars
• Best gas allowance
U.S. Driveaway 367-3333
1018 Comm. Ave. Boston

Rides to Michigan. June 13th. Returning June 19th. One way or round trip. Call 769-4731 between 8 and 3 pm.

**DRIVE-A-CAR**
Calif., Fla., & all USA Highest gas allowance. Must be 21 & lic. Leave now. 262-9590.

Looking for rider to share space/expenses. Leaving for NYC area during last week of Aug. Ask for Walt 783-2877/288-3283

**CARS AVAILABLE NOW: 262-4950**
Drive to Texas, Calif. and Midwest. No rental or mileage fees. Call NOW! AACON Auto, 230 Boylston St. 86 offices U.S.A.

L.A. + S.F. 7 day Nat parks Rafting $99 GREEN TORTOISE 2658533.

**DRIVE-A-CAR**
to Florida, Calif, etc. some gas allow. Good cars leaving daily. Must be 21 & licensed. Call 267-4836

Driving to LA, looking for someone to share expenses and driving in beginning of July. If nec time is flexible. Call eves 244-2886 or during day 262-2020 Ruth.

S.F.-Am leaving from Boston on June 10. looking for someone to share driving, expenses, tunes, etc. Call Steve 965-4774

Student Cal. bound need person to share driving, setting up tent etc. Call anytime MR 963-8056

Travel Coast to Coast for $89.00. Info. $1.00. GreyRabbit Dept. BP Rm 1010 N.Y.C. 10001

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

California-Bound. Looking for an individual to share driving Must leave within a week. Please call MR at 963-8056.

Overnight Summer Camp, boys & girls. CAMBRIDGE FAMILY Y-876-3860

Female to share driving & expenses to Orlando, Florida. Call between 9-5 pm & ask for Jack. 361-1040.

## MISCELLANEOUS

PIANO TUNING AND REPAIR
Evening & weekend tuning available. J. MacFadyen 628-1701.

CAMBRIDGE FAMILY Y - Youth Summer Day Camp. Register now 876-3860.

**ROBERT PULSIFER**
Tuning, repair, regulation. 332-7773.

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

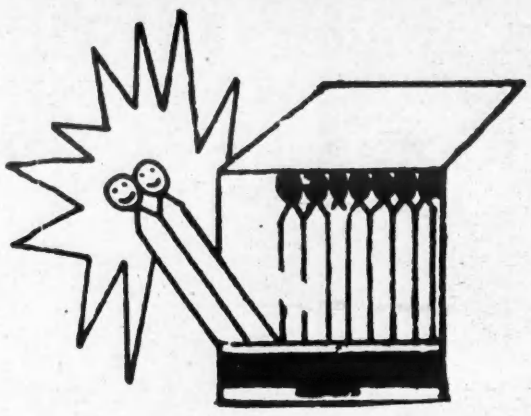
CAMBRIDGE FAMILY Y-Youth Resident Camp, July & August 876-3860

CAMBRIDGE FAMILY Y-Youth Resident Camp, July & August 876-3860

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

# LOOKING FOR A ROOMMATE?
## TRY MATCHING ROOM-MATES, INC.

The 1st and most experienced roommate service. Serving the public for 15 years.



**734-6469**
**734-6484**
PLAN AHEAD!
Register now, before the summer crunch

**Matching Room-Mates, Inc.**
251 Harvard St., Brookline (Coolidge Corner)

## FOR SALE

## ANTIQUES & FLEA MARKETS

**ANTIQUE JAPANESE SILK KIMONOS**
over 500 silk kimonos arriving with the tall ships
SHOW & SALE
May 30-June 6, 1980
wholesale to the public
**BLUEFINGERS**
101 Charles St.
Beacon Hill, Boston
523-8774

Antique 1890's octogonal hanging lamp. Green slag glass trimmed w oak $750. 482-6051.

## APPLIANCES

Sony 17 inch color TV with remote contol/brand new/has warranty. Will sell for $525 firm. Phone 442-0172

Refrigerator - 2x2x3, good cond., best offer, 787-4340 aft 6.

Air Conditioner carrier excel. cond. Portable; under warranty 5100 BTU $175. Kitchen set, formica $30. Beds T.V. 923-8862.

Microwave oven for sale. Mint condition $250. Brand new Hamilton Beach Blender $20. Call 353-5228 after 6 pm.

**Refrigerators**
LARGE SUPPLY

NEW OR USED
ALL ITEMS GUARANTEED
B & B Refrigeration Co.
**364-2218**
1266 Hyde Park Ave., Boston

Frigidare refrig-freez. in good condition. Self-defrost. Avail June 20. $100. Call 245-3099 eves & weekends.

Good used refrigs and stoves. Clean, reconditioned, gauranteed. Delivered. 254-7711.

**REFRIGERATOR RENTALS**
Rent a mini 4.5 cubic ft. refrigerator from now until Aug 31st. $28.95. 364-2218, B&B Refrigeration.

Dishwasher, Sears-Kenmore, yellow, portable, butcher block top. $125 426-0607 (W) 723-8625 (h).

Hot Point refridgerator 16 cubic feet, frost-free, energy saver, $195. Call 926-4821.

Used Vacuum Cleaners $14.95 and up, Repairs on all makes, free estimates, free pick up & delivery. We buy used vacuums Dr. Vacuum, 311 Old Colony Ave., So. Boston, 268-4033.

CHEAP TV
RCA 19" TV bnw, needs work, $40. Call 661-9106.

AIRCONDITIONER-for sale, Emerson, 6000 BTU's. $150. Practically new. 332-3144.

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

Moving must sell refrig, washer, dryer, antique Steinway upright. 926-8594.

**REFRIGERATORS $75 & UP**
B&B REFRIGERATOR CO. 364-2218.

## BICYCLES

Italia 23" 10 speed racing bike. $120. 254-9811.

Austro Daimier-S 21" red frame alum drive train and rims. Very lignt 90 psi tires very low mi. Must be seen $200. 277-2654

**USED BICYCLES**
Reconditioned, large selection, 6 month warranty. 926-6010. 145 Mt. Auburn St. Watertown.

10 Speed bike $75 776-5497 also, Bell & Howell super 8 proj. Best offer.

10 speed woman's Raleigh Grand Prix. Like brand new. $135, call 245-8766 before 3 weekdays. Anytime weekends.

## CLOTHING

Size 7 Frye boots, women's, worn twice, $72 when first bought. Call 5-7PM 891-0716.

CAMBRIDGE FAMILY Y - Youth Resident Camp, July & August 876-3860

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y-876-3860

Grey suede vest, handmade $45 gold suede pants, rawhide laced $60, deerskin vest w rawhide lacing $50, also 2 silk quilts embroidered imported from Korea, $40 & $60, all in exc cond. Ask for Jim. 862-8471 prices are firm.

## FURNITURE

Beacon Hill studio apt furniture. Brand new Bloomimgdale's sleep sofa & fireplace equip. Call Robert at 367-9471.

Desk stereo & cabinet, double bed, kitchen items. Odds & ends. 924-0695 after 6 pm. Best offer.

Twin Bed Ther-a-pedic $150 in excellent condition. 1 year old. 731-9834. Willing to negotiate.

Low prices, selling everything dining set, couch, dresser, cocktail tables, wicker set, full bed, & much more. 739-2582.

Pedestal waterbed; excel cond includes 15ft hose & heater also oak armoire $125 bd $200 Call Lee after 10pm 266-6864.

QUEEN SIZE
WATER BED
Solid dark pine, Frisco style hd board & base. Koss mattress and heater. 3 months old, includes all. $350. 762-7227

Modern bedroom set excellent condition, man's dresser, woman's double dresser, mirror, 2 night tables, headboard, pecan finish $700 or best offer. 444-7862 after 5 pm.

Qn sz H2O bed waterest brand new never used. Dark oak hdbrd w/ shelves & mirror liner matress ul heater warranty $325 426-1923.

TWIN BED-mattress & box spring. No frame. Only 1 year old. Exc. cond. $50.00. Call 492-7734 on ground floor.

PARISIAN DRAPES
4 yrs old in exc cond beaut gold drapes 9 ft long 7 ½ ft wide. Comp with crshed velt side drapes & valance. Must be seen. Call aft 1 566-6671

BEDROOM SET
6 piece contemporary bedroom set, all wood, in good shape, best offer. Call 1-341-0403.

Waterbed brand new includes stained frame, ped & deck. Factory guar lapseam matt. UL heater & liner. $189. 734-8546.

**FOAM RUBBER DISCOUNT CENTER**
Cushions. Mattresses, Bolsters. Covers ready to go or made to order. Shredded foam.

**Foam cut to size at no extra charge. Platform beds.**
**165 Brighton Ave., Allston.**
**254-4819**

White formica table, sofa bed, stainless steel lamp, 6 draw bureau, 2 directors chairs and white & black portable TV. If interested call Mark at 254-1773 between 6-8 PM.

Large refrigerator, $125 or b.o. Dinette set with 4 chairs, $45. Call 628-3109.

Art deco sofa! Red, 7' long. Exc cond, first $250. Oriental pattern rug. Red, tan, & cream. Very good cond. $150. 6616611.

Couch (folds to bed) $85 9x12 oval rugs $20 each sm kitchen table $20 single bed $15. 738-7096 eves and weekends.

6 ft hardwood Credenza armchair tow bar for VW bug all reasonable rates call Barry or Marilyn eves 731-0943.

King size brass bed $2,000 new with 2 pc bx spr & qual mattress $800bo. Terry 547-4150

For sale: Bdrm set. Acorn bed. 53 inch chest of drawers. Ntstnd. Rock maple. $350 or B.O. 459-6659

Waterbed queen size, brand new, ponderosa pine frame, safety liner heater, 5 yr gur. gift must sell. $199. 926-6347.

amber ncklace $50, Chvy brk drms $15, eve call 337-8234

7 ft. dk brown couch-exc. cond. $600 new last yr. B.O. Mike 731-3217 eves.

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

Waterbed - brand new, never used, complete system including guarantee, $169. 769-1705.

**bedworks platform beds**
- Solid Oak Hand-finished
- Hidden storage
- Folding & Modular (Easy to move)
- Foam Mattresses/ futons
- Queens from $195

**492-2886**
**686 Mass. Ave. Cambridge**
**50 Yds. from Central Sq. on the red line.**
**Open Tues.-Sat. 10 am - 6 pm Thurs 'til 9 pm**

• VISIT OUR WORKSHOP
"WE HANDCRAFT PLATFORM BEDS"

Low iron tempered glass, 20 pieces, 44"x60". $25 per piece. 924-0642.

Try some of Lee's lucious luncheons from the Soul of the South. Soul food at its best. 8 recipies for $1. Box 1199 Plymouth, MA 02360.

Typewriter Smith-Corona portable manual. Excellent condition. Henry 725-7389 days, 787-1330 evenings til 10. $65.

**SCUBA DIVING**
For Sale: complete scuba outfit Scuba Pro, Tekna, Parkway, Seatec and more. $475 or best offer, will separate Joe 969—6121.

For sale: Books & test equip from I.C.S. Radio Repair Corr School, still in crates, lost int. Call Tim nites 433-9889.

**DIAMONDS & JEWELRY**
**BROOKLINE**
Highest prices for diamonds, jewelry, gold, silver, coins. THE JEWELRY CENTER, 282 Harvard St., 734-9329.

SAMSONITE Mens Luggage Handsome dark brown 2 or 3 suiter hardside Just recently tion, $1,100 or bo. Cost $1,650. 861-7283.

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

CAMBRIDGE FAMILY Y-Youth Resident Camp, July & August 876-3860

Nutone intercom $70, dishwasher $50, sliding doors $300, word processer $800, crib $20, auto Blaupunkt am-fm cas $160, EPI Spkrs + Pioneer amp $140, cd ignition $25, 2 gas lawnmowers, antique secretary $450. Hottub with elect htr $500 469-9318.

CAMBRIDGE FAMILY Y-Fencing: Begins June 14 Call 876-3860

## PHOTOGRAPHY

Canon FTB body and two lenses: 35mm f/2, 100mm f/2.8 all in ex. cond. $350 or trade for movie equipment. Call 734-3991 Doug.

Nikon FM F1.4 lens new $260. Topcon auto 100 $100, Polaroid SX-70 Alpha 2 $100. Vivitar 2500 auto strobe $60. 469-9318.

Nikon R-10 Super-8 camera exc. w full warranty $550. Oxberry animation stand $100. Matte box w 13 inserts $50. 923-1914

STEREO CHEAP!
Concord STA-35 amp, 2 Trans Audio spkrs. Good condition. $120. Call 661-9106.

Sansui speakers. Excellent condition. $125. Call Vince 787-0006.

BRAUN TG-1000
Stereo tape deck: One of the Worlds best tape recorders. This top quality German made classic tape deck features 3 motors, 3 tape speeds, 4 tracks and 3 heads. 20-25,000 HZ at 71/2 ips (+2.5 db). All functions relay controlled w feather touch push buttons. Takes up to 8 3/4' reels. This unit is 7 yrs old and ws recently alligned. A comparable tape deck on todays market wld cost $1200-$1500. Will sacrifice for $275. Call wkdys 482-7700. Eves 266-8419.

Tascam model 5 mixer 8in 4out. Mint cond. Never out of home. Many features, including 4 custom inputs $1300/b.o. 729-4767.

**JVC COMPLETE PKG**
AM/FM/Cassette/TV/Recorder 2 months old, AC/DC, includes battery & car attachment. New $400, asking Best Offer. Call Earle 536-5390 ext 514 days, or after 6 536-1553.

Teac A-2340 4-track open reel tape deck. Excellent condition $400 or B.O. Call David, Ruth at 253-4716.

Tapco 6201 stereo mixer 6 channel with Anvil case paid $550 now $450 excellent cond. Call Dan days 437-2168 night 492-1861.

Nakamichi 250/ADS 2002. Dolby bi-amped spkrs pwr supply, acces $750. Audio rack w/ doors, 19" mts $150. 661-6611.

BOZAK SYMPHONY II
Large speakers & matching center console exc cond superb sound & exquisite morrish cabinetry current list $2050 will sacrifice $1000 days 401-438-3850 nights 401-421-2171.

Technics SA 400 45 watts per channel, Bose 301 speakers $350. Call 485-1382 days.

SAE Amp-2400L with 200 watts per channel, LED power display, SAE pre-amp 2900 with parametric equilizer, SAE tuner Mark VIII digital tuning all black $1500. 826-6824 or 826-2788.

GOOD STUFF ON SALE
Pioneer TX7500, Cerwin Vega DMI mixer, Technics 1500MK2 & 680ELAR16 speakers, ADS 910 & stands. Advent 201, Dual 1229Q & 681EEE Dunlap Clarke 1000. To audition, inquire or make an offer, call Gerald at 426-0692 Reasonable offers & inquiries only please!

Mint cond purchase Nov 79 Pioneer SX880 60w list $475 asking $330. also mt cnd Teach A300 3HD list $425 asking $300. 526-7927.

Crown SA2 pwr amp. reg. $1695 Now $1100. Crown FM-1 tuner reg. $995 Now $595. Luxman C1010 preamp reg. $795 Now $450 B&O 4004 w/20CL reg. $1095 Now $695. Gale GS401 reg. $1200 Now $795. Many acc. will sell total for $3550. 479-0768 ask for Jack.

Bose 601 Spkrs perf condition $375/pr. IVIE spectrum analyzer $350. Call Dave at (1)369-8155 or days at 899-6655

For Sale: 2 Kenwood KX1030 Deck $300 or best offer; 1 Tandberg TLD310 $200; 1 Advent 201 $100. Call Jim 267-9801.

Sony 7055 rec. 40 w/ch. Excellent tuner. New $450, sell $225. Sony TA 2000: New $330, sell $125. Steve: 828-2618 or 567-4600.

Top RTD stereo cassette player recorder w/Dolby Onkyo TA2010 Xmas gift never used Warranty Card $180 save 60. 263-7562 eves.

2 JBL-L40 Speakers and A7 Onkyo amp 8 months old, , call 235-3594.

Yamaha CR-1000 Rec. new $895, now $450. Revox B-790 turntble new $995 now $495. Epicure Power Amp 300w new $900 now $250. 354-5952.

Marantz 1060 integ. stereo amp 30w/ch with walnut cabinet $160. Pr Jensen model 2 speakers $100. All exc cond 232-9030.

Pioneer reciever SX580 & turntable PL512 & 2 BMI Audio speakers, only used for 2 months. $290. Call 247-3036.

Complete demo recording studio 1 Teac 3340S 4-track tape deck 1 Sony MX16 mixer 8 in 4 out, 1 Sony MX12 mixer 6 in 2 out, 1 DBX 117 compressor, 1 Teac PB11 patch-bay, 2 BSR 5 band stereo equalizers, 3 AKG D200 mikes, 1 Electrovoice RE11 mike, all mike & patchcords included $1550. 284-9707.

**USED STEREO**
And TVs. Two whole stores full of guaranteed used equipment. We buy, sell, trade and fix components & TVS. USED SOUND 225 Newbury St. Boston, Ma. 247-7707 or 31 Holland St. Davis Sq. Somerville, Ma. 625-7707.

Boston Acoustics A-200, new in box, full warranty. Mint Spendor EC1, Connoisseur-Grace 707, JC1-DC. Call Steve eves 969-6226

**BIG BAND Disco Oldies Rock 'n Roll**

# JACK McCOY

TOP FUNCTION DISC JOCKEY AND MASTER OF CEREMONIES

IS AVAILABLE FOR ALL OCCASIONS, WITH OVER 50 YEARS OF MUSIC. WEDDINGS A SPECIALTY

**787-2282**

**available for early week club dates**

## JACK McCOY SPECIAL

**BOOZE CRUISE | FRIDAY, JUNE 6 | BOAT LEAVES ROWES WHARF IN BOSTON. 7:00 P.M., TICKETS $10.00. 725-3985.**

Beds compl all sizes you can buy only a matt spring frame book cases dressers, chests, chairs, tables. Many more will deliver 864-9361.

**ANTIQUE FURNITURE**
**Wholesale Warehouse**
Boston and Maine — dealers welcome, lowest prices, open 7 days a week, 10-10.
**FURST BROTHERS WHOLESALE ANTIQUES**
**21 Brookline Ave. Kenmore Square Boston 267-4079**

WATERBED QUEEN
Brand new never been used. Complete system inclu garantee solid pine frm and prdistal heater lap seam mattress and fitted liner filler nozzle. and ness hardware. All for Just $195! Canton 828-2724.

Moving. Need to sell double bed, chairs, bureau, lamp, pictures, etc. Best offer. Call Bonnie. 227-0481.Keep trying.

King size waterbed, double mattress and box spring, rugs, mirror, wicker furniture, drop-well vanity. All like new. 232-1727 eves or weekends 542-6060 days.

**THE GUARANTEED CLASSIFIED**
It runs til it works.
**Call 267-1234**

**LYON HAMMOCKS**
The most comfortable hammocks in the world. For use indoors and yout as a bed, couch, or easy chair. Compact affordable furnature from $28.95. Please see our ad in the News section. The Lyon Hammock Company 41 Galen St Watertown Mass 923-2261

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y-876-3860

Dnette Set, 4 swvl chrs $110, Wdn chr $6, IBM elec typwrtr $110,

CAMBRIDGE FAMILY Y - Youth Summer Day Camp. Register now 876-3860.

New couch full bdrm set speakers 8-track deck bookcase must sacrifice call betw 6&8 pm 646-2258.

CAMBRIDGE FAMILY Y - Youth Summer Day Camp. Register now 876-3860.

## ODDS & ENDS

Moving for sale under 10 dollars items incld motr cyc helmets fish tnk, turntble, lamps, chairs tables & more skiis, boots 427-8039.

Harvard Book Stores pays TOP orices for used textbooks.

Beams for sale 8" x 8" up to 24ft length. Beautiful Call 868-2600 Ext. 202 days, 237-3164 nights.

**BRAND NEW SUNFISH SAILBOAT**
Never in water White Hull, Red , White & Blue sail, $900. Call 489-3968 or 1-548-2618.

Tennis racquets Wilson Jack Kramer $25. Wilson Stan Smith $25. Dunlop Maxply $25. Head Pro $40. All strung, excellent condition. Call at 566-7527.

Chinse ivory chess set 5 ½ in king & queen exquisitly carved. $5,200. Phone 482-6051.

COSTUME FOR SALE
Exotic red rhinestone silver sequence gown, imported fur on bottom, full underpcs & neckpc owned by Veronica Rose and worn only 5X. Call 426-3564 for more info $300, but worth the price.

Apt Sale Tennis raquets, clock radio, men's corduroy pants, shirts, winter jackets & sweaters. Call 566-7527 Great Deals!

POTTERY EQUIPMENT
Skutt kiln (cone 8) and randall motorized kick-wheel; plus accessories. Also glaze chems. Must sell by 6/15. Eves. 245-3099

2 Sleep bags $40 alum fold cot $10. Lea-suitcase $25. 1/3 HP mot $10. Steel shlvs. Fshng tackle tools port TV 843-7529.

bought. Never used. Paid $90 Will sell for 1/2 price $45 Great buy Call 354-5373 after 6 weekdays

Leaving the country sale: phone ans. machine, AM clock radio, lamps, dbl box spgs and matt, plants, 48" rd dining table, end table, num hsehld items 482-6187 after June 3 only.

**NEED CASH?**
**We buy used paperbacks**
**Harvard Book Stores**
**1248 MASS. AVE., CAMBRIDGE**
**732 COMM. AVE., BOSTON**
**124 NEWBURY STREET, BOSTON**

Small floor cleaning business. $500. Tables, all kinds, $20-$40. Bureaus, $25-$80. Household utensils. John 522-3599. 969-5936.

**BUYING DIAMONDS GOLD SILVER**
Heirloom & Antique Jewelery
Pocket Watches
Gold Coins
**Also American, European, & Oriental gold items.**
**LEBOWITZ JEWELERS**
White City Shopping Ctr.
Shrewsbury
**754-9821**
**NATHAN'S**
471 Main St.
Fitchburg
**342-0650**

Echo fiberglass canoe, good condition, seats 4 adults, paddles included, $325. 926-5849 or 924-5390 ask for sharon

CAMBRIDGE FAMILY Y-Adult swim lessons. Register Now 876-3860

Fisher 8' power angle plow like new, 1978 model, 1 lver opera-

35mm Praktica LBZ, w 2x teleconverter, strobe, filter, telephoto lens, case. Unused. 1 yr old. $150 Phone 353-1518.

STUDIO EQUIPMENT
1 5x7 twin lens reflex 190mm lens Wollensak 7 ½" Raptar,2 2 ¼ x 3 ¼ roll film adaptor back, 24 5x7 cut film holders, 2 Ascor strobe lights, 2 spot lights, 1 studio tripod, must sell need cash. Ask for Joe 396-9209.Call after 4pm.

Darkrm equipmnt Durst F60 enlarger(35mm+2 1/4 X 2 1/4), Bulk film winder, developng tanks, safe light, filters, trays 254-5774.

For Sale Pentax 35mm MX Camera 1979 model used little. 267-9815.

## YARD SALES

**THREE FAMILY SALE**
Antiques, glassware, bicycles, toys, crank style cash register, electronic parts, motors, housewares, silverware, tools, furniture, clothes, pickup trucks 2. Many numerous items. 19 Dayton St. Lowell Mass off Boylston St. 5/31-6/1

Overnight Summer Camp, boys & girls, CAMBRIDGE FAMILY Y-876-3860

Yard Sale 78 Kingston Road off Trapelo in Waltham. Sat & Sun 10-4 Lg selection of furn clothes drapes rugs and odds & ends.

CAMBRIDGE FAMILY Y-Youth Resident Camp, July & August 876-3860

## MUSIC

## AUDIO VISUAL

Pioneer KP5005 supertuner am fm indash cassette payed 230 as King 175 firm 3 months old call 267-8774. Ask for Paul.

Sony Dolby stereo cassette deck TC2065D Sony integrated stereo amp TA3650 2 area speakers ar turntable Tom 891-9480

Elector-voice spkrs - each has 2 15" woofers & horn tweeters 4 ohm $300 or B O. Call aft 6 pm 396-0547.

Pro. color video camera. Must sell, $1995. Call 332-4020 for details.

Speakers Synergistics S-62 towers, List $800, Sac $350 pr, Pioneer tuner TX7100 only $50. 692-8761 Eve or wkend, keep trying.

Garrard SL-95B turntable for sale gd cond w walnut base & Shure cartridge man & auto play Call Ted 536-2965 or 6096. Best offer.

Sony ¾ inch video player VP-2000 with complete library of over 50 cassettes $900 or B O. Call 332-4020.

Must sell KEF 104ab $700 Holman preamp $400 Thorens TD 110 & ADC ZLM cart $300 gas grandson $300 Visonik 5000 & Subwoofer $350 Niko Gama I $200 RG-16 range expander $200 or best offers all in mint cond under warranty. Call Jim 203/661-4363.

MARANTZ LWE
Marantz 4100 60w rms excellent $350 or BO. LWE I excellent sound 3way 15 in woofer $450 new will sell $350 pair or BO. 526-7708.

Yamaha's best receiver CR-3020. 200 RMS per. Brand new full warranty $800. Stax SRA-125 preamp w SRX-MK3 phone $400. 923-1914

Phonemate 300 telephone answerer $50. Ameco R5 short wave radio $50 Lafayette micro 66 CB $25 GE 12" TV $25 Chris 489-1804

**FISHER TURNTABLE**
with belt drive and brand new Audio Technica cartridge. Used a little over 1 year. $70. Call Tom at 522-3794 7 to 10 pm.

Yamaha C4 pre-amp $450 Aka1 GXC390 cassette deck $100. Pioneer PL71 turntable w/micro acoustic cartridge $150 524-4045.

COMPLETE STEREO
Teac A350 Dolby cassette deck Bic 960 Tntable w/Shure car. Two lg Advent spkrs, Pioneer 838 60W/Ch recvr, all wood cabinet. Moving, must sell. $400 Firm. Only deck sell sep $50. 524-7304.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Harmon Kardon Citation 19 amp $369.
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SAE Mark 9B preamp ..... $279.
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Phase Linear 1,000 auto correlator ..... $169.
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Only 6 months old, still under gaurantee. Onkyo quartz locked reciever, 75 watts/chan. Fisher graphic equalizer. Fisher comb 8-track cass recorder. Dual turntable. Phillips 3 spd reel to reel recorder. Sylvania video recorder. Panasonic 12" color TV. 2 AR-12 speakers. All components enclosed in teak wood cabinent w sliding doors. Cost $4500, sac b.o. 749-0242.

Sony Betamax I video tape recorder model SL-7200 with automatic tape changer and digital timer, model DG-30. Tapes up to 4 consecutive hours. $595. Also extensive collection of tapes, negotiable. Call Jay days 996-3931, eves 994-2784.

Marantz receiver 2240 $200. Tandberg 64-X w/numerous blank & prerecorded tapes $225. Dual 1219 $75. All in perfect working order - buying new equipment. Call (603) 432-7075.

Yamaha 2010 125 watts integrated amplifier, still sealed in box. Price negotiable. 738-9704.

Sony compact stereo HP161 rec. t-table spkrs exc cond incl box rich sound $125 or bo Alan days 861-0165 x502 eves 536-7760

MICS. HIGH END-CHEAP! Luxman PD 121 Black Widow/Grado G2+ (new)-$600. Linn Sondek/Grace/Grado-$600; ADS 710's-$350/pr; Canton GLE 70's-$300/pr.; Hitachi D5500 micro-processing cassette deck w/infrared remote-$600. All like new. Call 639-0800 days 639-0310 eves

STEREO REP SAMPLES/50% off or better. Full factory warranties. SAE 2100L preamp (2)-$400, SAE 2300 amp (150/150)-$350. SAE 2400 amp (200/200)-$400. SAE 8000 tuner-$350, SAE 1800 parametric equalizer -$175. SAE 5000 pop & click machine $100. SAE 4100 time delay $250. Infinity Q2's-$750/pr. Call 639-0358 days 631-0014 eves

Otari MK 5050 1/2 TR 15 IPS tape deck $1050, Tapco 6200B mixer $350, SAE preamp $275, Crown preamp $200, Jensen ST853 bass reflex spkrs $120 pr, lafayete spkrs $50 pr, Boston Acoustic A200 spkrs $625 pr, Yamaha Cr840 receiver $400. 469-9318.

Sanyo underdash auto cassette player. FM radio, auto reverse, biamp, nearly brand new. A bargain at $115. 242-4149.

TASCAM (Teac) 40-4 4 trk tape recorder. studio quality specs & transport. Absolute mint cond. Asking $1700 536-1722 or 262-3641

YAMAHA CR420 rcvr .05THD at 22 w S/N phone 91 db SN tape 97 db FM cap. ratio 1.0 $235. Shelley 625-2082 eve 734-4790 days.

w/tunes & guit. Abil. good voice. Wants surprise. Carrie: 254-2674.

**I.P.C.**
Offering radio airplay and complete press coverage. Call 617-899-2498.

Wanted experienced lead singer guitarist for well known Top 40 rock band. Good pay, originals also. Ready to move on recording with right voice. Must have strong and high lead vocal ability. 238-4449 or 587-2167.

**KEYBOARD PLAYER**
sks working band have equip. need trans. Lowell area Chelms. Call 256-4064 morns M-Sat anytime Sunday. I play a Over Novaline.

Greek Folk Music Group needs players: Violin, Outi, Dumbek, Santouri, Clarinet. Biledes, 107 Belmont no.3 Somerville 02143.

Wanted: guitar player and keyboard player for pop/funk band ready to rehearse and record originals. Only pros need apply. 247-1630

G-B band forming. Professional singer & drummer looking for keyboards. Must play disc0, funk, soft rock. Remember...Disco-funk-soft rock only. Call Rick after 5 pm 272-5121 or 272-6687

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wanted for show band. Travel necessary, we are booked til end of 1980. Looking for long-term committment. For more info, call 527-3960.

Wanted good looking Punk/New Wave Bass player. 267-1993.

**ORIGINAL SONGS WANTED**
Music and lyrics. Light rock R&B and ballads needed for soundtrack for feature film currently in production. Send demo tapes to:
**Still River Films**
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**Camb., Ma. 02140**
**492-7440**

Bass player with eqpt and transportation seeks work in T40 light jazz, softrock or GB. Dave 389-3612

Photographer for hire by the hour. Portraits & functions. Call Harry O. 661-1451.

P.A. FOR RENT
Good rates. Call 925-0253.

**MUSIC CONSULTANTS**
TOM PHILLIPS-exp/pro recording production specialist 366-9585.

DARLING, a Boston based band is looking for a soundman-technician. Must be experienced and willing to put the time in to

FEMALE VOCALIST
wtd 4 hi-energy T-40 rock oriented 5 pc grp. Have long term mgt contract. Working towards original mat. Exp nec. 566-6813/277-7235

Lowel George where are you? Lead vocals needed for new bnd pros only into Funky R&R and Raggae leave name n No. 776-8232.

Prof bassist sks part time gig. I dbl on guitar, have gd equip trans & much exp. Prefer GB or lounge work 321-6391 Mike aft 5.

**NEW COUNTRY ROCK COUNTRY WESTERN ★★★★ ROOM ★★★★**
Opening in June. For booking information call **Gene 354-4530** Mon., Wed., or Fri 9 AM - 1 PM

Wanted: Exp versatile guitarist for Top-40 dance group. Must sing lead. Steady work, good pay. Carol (413) 783-9636.

Versatile guitarist seeks established band for top 40 commercial rock. Local area preferred. Mike 535-5388

PERCUSSIONIST
Seeking weekend work with quali-

keyboards fr origs & select covers. Ken 926-5067, Joe 787-0642.

Harp & Guitarist 18 years of playing exp wants to start band. CW, RR, Blues. Need serious drums, lead, bass. Have work 825-0809

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Pro bass w/ vocals needed to complete 5 pc club & orig band. We are ready when you are. Call Peter or Rick 266-8549.

Bass player wtd to join working pianist & F singer. We do originals, blues, classy pop. You must be prof, reliable & hot 367-2383

Exp & committed F vocalist auditioning jazz trio or quartet for gigs/sessions. Stnd, R&B, Latin, orig welcome. 232-3570 eves.

Working Rockin' blues band reforming. Seeks solid exper. bass and drummer. Must be versatile and prof. Vocals a plus. Call 254-4932 or 734-5272 ask for Mike.

Wanted attr. exc. female voc. to front working T-40 band. Immediate local work. Jack 254-5123

Experienced hard working guitaist and harp player-vocalist into blues swing R&R, seek working band situation. Have transp. equip and PA. Solid serios bands only. Call Mike 734-5272

Drummer & pianist seek bass & reed or brass player for sessions & possible gigs. Jazz is the main interest. Call Bill 935-2439 or Harry 734-8744.

Bass guitar player who sings wanted for working top 40 trio. Transpo a must. Full time pros only. 344-3704.

Exp lead voc/keyboard w/strong vocal abil & stage pres needed by Kitty Thrills. Rock cover & origs. Call 666-9852. John.

Keyboard player wnt for 4 pc working R&B band Reading area. Vocals, equip, trans a must, work now. Joe 664-2023.

PA Rental $40/day 12in mix VOTs JBL MONS MicSLO skly-586—4866.

Exp. Kybrd player with car wants gigs. Call Merv 353-1782.

Female vocalist wanted for newly formed new-wave '80s band. Exp only. Contact Lee 284-8294 or Louis 284-6152.

BASS-DRUMS WANTED
All original band looking for bass player and drummer whose tastes range from hard-driving rock/pop to free flowing impressionistic jazz/classical. John 522-1247.

RHUMBOOGIE! Boston's No. 1 Funk wants a multi-keyboardist. Call Ernie 1-233-4369 or Wayne 488-7374. Thanks!


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## GIGS

RHYTHM GUITARIST
Johnny Barnes needs rhythm guitarist must be able to sing excl. back-up vocals orig. mat. live and studio. Nat. disb. album. Call 482-6869 between 4 and 8 PM.

Horns, drums, and bass needed for original jazz band. Call Mark 369-5869 or Roy 369-6198.

**HOWDY**
Rhythm guitarist play some lead or back voc. Interested in full time band into originals & covers. 665-3484.

R&R band seeks exp. drummer. Must be free to rehearse. 266-8149 between 12 and 5.

PIANOS? 739-2200

WANTED-Rhythm & lead guitarist w/lead vocal ability for working Top 40 band. Must be able to travel. Call Sandy 207-774-1287 or Steve 207-799-7492

EXP LD SINGER GUIT
Looking for band into orig & cou no punk or disco. Pref working band but open to good ideas. Call & talk, Jim 665-3484.

Attn keyboard wizards pro-nwve band needs synth player-equip & a mind neces. A realization of organized noise as music pref. Call "The Dark" to aud - 926-4178 Only Avante-Garde need apply!!

**COMPOSER**
Wanted Alive! For new Rock Musical. Time/Energy a must. Call after 6:30 PM 277-4528.

Lead guitarist with single/airplay, seeks bass, rhythm guitar, drums, keys. Vocals desireable. Have PA, lights & practice space in Brockton. Rock originals welcome, 782-2386.

SAXOPHONIST AVAIL
Sax-sing avail for full-time working band Alto ten sop flute Can sing ld or bkup Can travel Have trans Call Carl 522-9124.

SHE MEANS BUSINESS
Actress sks. 80'5 oriented Orig R&R band to front. Singeriter

**NEW COUNTRY ROCK COUNTRY WESTERN ROOM**
Opening in June. For booking information call Gene 354-4530 Mon, Wed, or Fri. 9am - 1pm.

Drummer & lead guitarist seeking singer, bassist or rythum player to start R&R band. Call Al 828-6512 or John 828-0307.

**FACE TO FACE**
One of Bostns hotst orig acts now auditioning bassists. Nu rk & roll w R&B influ. 6 pcs incl sax & fem voc. Prsn must have prof attitude & abil to adapt to originals. Commit a must as is working w drums. With top Bos agncy. Call Bill at 603-224-5275.

Hot lead guitarist 7 yrs exp seeks pro bnd with gigs. I hv pro gear ply synth and sing. Call Dave aft 6PM 661-3129.

DRUMMERS:
Need well-equipped drummer w/ hot licks and transpo. Professional workaholics only. Original gig w/some cover. 3 pc act Respond by mail with resume, cassette and pic before June 1, 1980 to: R. Lawless, rm213, 319 Lynnway, Lynn, MA 01901.

Female vocalist wanted. Steady gig. Lowell area GB wk no clubs exp pref. 603-635-7616.

Drummer wanted for full-time working original band w/backing & airplay, soon to record at Longview. Looking for powerful rock-steady drummer ready for the pressures of success. Call Dave at 438-3113 or Dennis at 245-0970.

F singer w/orig lookng to form or join mostly orig rock, new wave band. Watn 2 gtrs, bass drums. Voc a plus. 326-8153.

SOUND PERSON
Needed for est blues/swing/R&B club band. Should have exp w/ sound reinforcement/recording. We have equip-JBL, Ev, Crown, Yamaha, Beyer. Serious commit req, 2-3 nites/wk. Access to van helpful. Call 625-9325 aft 6.

Bass player wanted for Breakdown. Serious musicians only. Call Adam 328-1180 or Rick 472-2727.

Vocalist w/lead guitar ability

maintain equipment. Call our road manager, Roland Valintine at 787-9244.

Duo Trio and quartet available for clubs and functions. Call 925-0253.

Bass plyr looking for hard core rock band into styles of Bad Co, Foreigner, Zep, Petty, Cars, Stones. 10 yrs plyng. Call 592-8514.

Drummer wanted. Must be versatile and able to sing. Lou 332-4557 from 5-7 pm, John 787-4463 from 6-9 pm.

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4 track recording studio $5 per hour, call Sal 272-9561

**ATTN BANDS:**
New Air Cond. rehearsal rooms. Secure, 24-hour access, soundproof Low rates. Call 588-6519

Bass Player needed for original rock band. We have gigs for more info call Mike 491-2654 days

**XENOLITH**
**Recorded . . . and live!**
traditional and permanent wave rock & roll.

Female singer wanted for disco/funk group. Must be experienced & professional. Good bucks. Call Jack 522-4356.

**DRUMMER WANTED**
Disco/rock band 2/3 nites, mat mus, w/ good att & app. Vocals helpful. Chuck or Pat, 773-6744.

ty players. Congas, bongos, timbales, cuica, and more. Versatile, creative, vocal ability. Steve am-384-4217 pm-384-7084. Serious only please.

Musician looking for room in a pt w/other people into music. Prefer Camb or Brighton. Also looking for work on blues band. Play lead guitar, harmonica & sing. Call 244-1152 nites.

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Nu band sks multi-keys w/vox. Roots are Bowie, Roxy, Eno, Doors, & gd hi energy R&B. If you have similar tastes, play w/energy & have positive serious attitude, call David 894-4181.

Keyboard player needed for rehearsals and gigs with female vocalist. Call 327-2644.

**HOTT STUFF**
Seeks Exp guitar player with Lead Vocal ability for High Energy Top 40 Band Must be able to travel Leave name & No. at 878-4881 (Amy) or 864-3492 (Bob).

Powerhouse a working band seeks vocalist or guitarist with lead vocals for part time work. Equipment and transportation a must. Straight ahead rock and roll. Call Bob 337-4832.

Wanted: bass player and drummer to form band. Must know Hendrix. Only serious musicians reply. Call Keith 643-4159.

M/F bass, lead needed for original political new wave band with WBCN/WMBR airplay and incredible material 787-5189.

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Established top 40 band looking for multi keyboard player. Must travel & sing lead. Full tim work & good pay. Leave name & number at 868-4971. We will call you back.

Love and Flame seek rock drummer. Professional equipment & transportation a necessity. Call Joe 935-3560

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**742-5040**

Experienced lead guitar player and drummer are forming new band. Boh lead vocalists and have been playing professionally for 15 years. Have all necessary PA equipment, power heads, light show, practice space and transportation. We are looking for bass guitar, and lead/rhythm guitar, or bass and keyboards . Vocals not a must but definately a plus. Please, serious, hard working individuals only. For information please contact Judy after 6 pm, and before 11 pm at 776-8164

Wanted, keyboardist with vocals into good rockin' blues and boogie to join professional reforming band with serious goals. Prof. exp. necessary. Call Mike 254-4932 or 734-5272

Drummer wanted to complete an electric pe-cussive original trio. Call John or Randy at 354-2471

Bassist sings, write, sks orig pop bnd. Some cvrs ok. Hv equip, trans, exp. No jazz, GB screaming punk. Dean 828-3752, Canton.

Serious persons only need to call. Looking for a first tenor for immed. position. Auditions being held Mon-Fri 7-10 PM. Call Anne at (617) 482-0566.

Looking for banjo trumpet bone and clarinet to form Dixieland group for summer work. I have tuba & charts. 227-5244.

Exp bass looking for top 40 or disco band. Trans & equip. After 4. Everett Paul 389-2368.

Exp New Wave rock drummer seek band Have own equip trans willing to work 391-3053. Len serious only.

**D&L Productions**
WANTED: Bands, Singers, Jazz, Country Western, R&B, etc. Send resumes and demo tapes to P.O. Box 466, Somerville, MA 02144

Keyboardist wanted for reforming Rock band. Deep Purple style & vocals helpful. Serious musicians only. Jack 321-0294.

South shore rock band seeking bass player call 749-3167 or 659-4765 after 5

Multi keys needed imm for est wkng Rock band w/45. Orig, cover. Nd strng vcls, chops, transpo, versatility. Wayne 969-4584 Ken 782-6235

**JOHNY BARNES**
Looking for rhythm guitarist with excl vocals must be able to sing back-up orig mat. Live & studio. Nat disb album. Call 482-6869 between 4-8pm.

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Selmer tenor Mark 7 saxophone. Excellent condition, w sax pack $1000. Normandy LeBlanc twelves in each excellent cond with covers casters and hardware, one year old $250, 458-6550

String Bass, German Rndbk, great sound and condition $1800. Sound City 1-15 bass bottom $125. Ask for Kurt at 731-5930.

Saxophones for sale: Selmer Mark VI tenor $1150. Buescher Silver soprano $300. Call 8941404.

For Sale-MXR Flanger/Doubler $300; Ashley 3-way active crossover $200; Both new w/warrenty. 767-2764 after 8PM.

Wanted - Hofner Beatle bass. 843-5111.

Pedulla bass, EMG preamp pckps stereo/mono, new frets & finish. Superb punch & sustain, must see. $750 or BO 536-1722 or 262-3641.

1975 Rickenbcker Bass. New frets, precision pickup. Gd action, grt snd, Ex cond w/case. Must be seen $425. Will tack. 623-3992.

Cabinet for guitar with 4 12" speakers 8ohm 200 watts $250 phase 100 phase shifter $45. Shure PE5 mic $25. Daniel 846-2426.

Piano upright excellent condition refinished mahogany, cheap Mr. Ozer Mon-Fri days 732-3034.

Banjo- Beautiful 5-string Fairbanks $360. Call Laurie 864-7942.

Sound system: Peavy 130w PA mixer amp; 2 T300 high frequency projector columns, mikes, etc. $850 or B O. 947-2641.

For Sale-Shure P.A. System. Includes-Brain, two 5' columns, column stands, covers. Like new. Asking $800. Call Ray. 569-3975.

Korg synthesizer, 3 mo old, exc cond, $350 0r b.o. 731-9186.

Bose 802 spkr syst with EQ exc cond $600 or bo. Rack electronic stereo crossover tri or bi $100. John 646-1226.

A.R.P. OMNI 2
18 months old. Mint condition. The best string sound around! $1350. Call Mark 734-0010.

Ampeg B-25B speaker cabinet w 2 15 inch stock speakers. Very good cond, has seen little use. $100 or BO. Must sell. 787-9089.

Arp Omni - 2 synthesizer excellent condtition w Calzone road case. $1400. Inquire Ronald 749-3662.

Slingerland drums 22"bd 12" 13" 16" toms all zildj cymbals hvy dty hdwe 14" chrome snare w trap cs Great Deal $1000 395-5069.

Yamaha classical guitar w/case, perfect condition. $150. Call 482-0750.

Ludwig Black Beauty 6 ½" X 14" sn drum for sale. 3 yrs old ex cond with case. $135. Call 587-6612(in Brockton).

Solid PA system SR4 B4 Ampeg 100 watt head & cabinets 1 deal for small clubs or studio work. Exc cond $285 Call 283-1207.

Peavey muscian amp. 210 watts with 6-10"speakers. Excellent cond. w/covers. $475 or trade for synth., organ, etc. 332-4787.

Yamaha studio upright and bench, fine instrument, warranty like new price $2000 negotiable Call 491-0681 after 5 PM.

Gibson Les Paul blk cust w/PAF and dual snd, Grovers, imac nice action & feel. SAC $450 692-8761 eve or wknd Kp trying.

Bins loaded w/ JBL 2220 inc/JBL X-overs. Ev-horns used 3 times $450 pr. Ev PL-95 mic w/akg stnd $60 692-8761 eve or wknd.

EV Sentry IVA's, $575. Peavy 260 monitor amp $150. 666-5760

Buescher bari sax $850. King super 20 tenor sax $750. Will barter for Rhodes piano, Teac 4 track, mikes, etc. 666-5760

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Crown SA2 pwr. amp. 220wpc reg. $1695 Now $1100. 479-0768 ask for Jack .

Cerwin-Vega BF36 cab w 1 18 in spkr br new $250 Leslie cab $300 or B O. Acoustic 150B $200 115 in cab $50. Call 782-4056.

Farfisa VIP 255 portable organ vol and bass pedals, well maintained, band broke up, 993-6588 after 6pm, ask $800.

SELMER ALTO SAX
Perfect condition 4yrs old two owners, comes with mouthpiece & reeds $475 O.N.O. Ring Ian 267-1864.

SVT ampeg 8-10's recent overhaul from gyro complete amp $485 firm. Call R. 787-2740.

Guitar Gib LP special 1976 fine action tobacco Sunburst on display at Record Garage call me and buy $50 less. 723-5890.

Piano for sale 1st fl $250 or Best Offer C-7-10pm 734-8792.

# PIANOS
## SALES SERVICE

**Boston**
**Portsmouth**
**Miami**

## Pianos Bought — Consignment — Rentals — Moving — Financing

Grands, Uprights, Spinets, Antiques, New, Reconditioned, Rebuilt, hundreds of vintage Pianos. "Compare our lowest prices." Steinways, Mason Hamlin, etc. Guaranteed workmanship, plus full rebuilding services at reasonable prices.

**J.D. Furst & Son**
21 Brookline Ave., Kenmore Square,
Boston, MA 267-4079 — 7 days a week
10 to 10

Bass guitar lessons, all levels. Gd rate call 566-4592 783-1609.

**GUITAR**
Jazz, rock, blues, classical, folk etc. Comprehensive lessons aimed at achieveing your goals. Beginners welcome. Ellis Posner
**547-4606**

Song in your heart? Let it out! Voice. Yale B.Mus., 354-7709.

SINGING LESSONS w best teacher in town. All styles. 266-1231

**SERIOUS MUSIC STUDENTS**
Jazz, Rock, or Classical - at last there is a small group of well known performing musicians who can guide you in a positive direction. If you desire a career in music - we can help you develop your technique - style - improvisation - theory & music business sense. All instruments & voice. STOP your frustration and START building confidence, musicianship, and business connections. All sessions are private. Please call for interview and audition. **566-5901**

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Classes begin June 12th. Beginners welcome at Music Emporium 661-2099.

GUITAR LESSONS
Pro instr/performer. Nec grad, all styles/levels. Also theory & ear. Christopher Brooks: 266-6313.

Saxophone, theory, harmony & arranging lessons, all levels. Beg

Instruction in theory/comp., harmony-counterpoing. 266-9191

**JOHN PAYNE MUSIC CENTER**
**Sax and Flute**
**Lessons with John Payne**
Patient, experienced (8 yrs.) teacher with a national reputation (3 albums under own name, recorded with Van Morrison, Bonnie Raitt, been on Johnny Caron, Sat. Nite Live.) **Beginners welcome Guitar, Piano, voice lessons tailored to your goals. Jazz Ensembles**
Learn to improvise in a student jazz group led by a friendly experienced ensemble instructor.
**Music business, recording studio, songwriting courses, too. Call 277-3438** for info.

Fiddle classes-All levels, & beginners esp welcome! Call Music Emporium, 661-2099.

**PIANO TUNING & REPAIR COURSES**
No previous musical experience necessary! Receive thorough training in this profitable craft. Day and evening courses available. For a personal interview and a free trial lesson call:
**PULSIFER PIANO TUNING SCHOOL**
**1349 Center St., Newton Center, MA 02159**
**332-7773**
Licensed by Mass. Dept. of Education

**YOU CAN PLAY GUITAR**
Steve Widman will teach you to play guitar in the relaxed atmosphere of your own home. For more information and to arrange for a free introductory lesson call Steve at **266-9531**.

FLATPICKING
Russ Barenberg's guitar & mandolin classes start 6/10. Call Music Emporium 661-6977.

**JAZZ PIANO**
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**Tom Boss**
Performer, composer of "Wonder Woman" and teacher of professional and amateur pianists.
Now holding auditions for a limited number of openings from beginning to advanced.
Serious students who desire quality instruction should call
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for further information.

wooden clarinet $200. Serious offers considered. Mark 267-7290

**LULLABY IN...**
I am selling a Gibson Byrdland w/Grover machines. Excellent condition. Tone is great. $800, Call Steve at 345-4861.

Spinet piano Henry Miller 4 yrs old w bench good for practice student, easy to move $420 or best offer. 266-7661.

**BASS GUITARZAN**
I'm selling a Fender Bassman amp. The head features separate deep & bright switches per channel. The cab has 2 15" spkrs. If thrilled by this description call Harold at 582-6338. The whole unit can be yrs for just $300!

PIANOS? 739-2200

Snake 50ft 6lo 3hi new with warranty $125. Ampeg V4 cab 412 new speakers loud wheels $250 or BO Steven 267-3537 anytime.

Must sell: Roland synth,exc cond $425 neg; New Zenith Compact stereo AM/FM Tp Dck, Spkrs, Phns $350 neg. Mary 232-8465, 482-3593.

Tascam model 5 mixer 8in 4out. Mint cond. Never out of home. Many features, including 4 custom inputs $1300/b.o. 729-4767.

Kustom Pro-15p $185 or BO. Vox Wah $35. Blown Altec $20. Emilar driver $85. X-Over $20. Yamaha G100 Head $200 or BO. Alan 324-6012.

Fender Dual Showman amp 2-15" JBL spkrs exel cond not used professionally $325 899-4486 244-8331 days or eves Jack.

Biamp mix 8ch 425 phase linear 400 $400 with case acoustic cab 2 155 $125 Sunnhead 75 Soundcrt eqdual 10 band 200 much more 491-1459.

Selmer Mark VI tenor sax. Exc. cond. 20 yrs old, recently rehauled. Case & accessories. $1400. 262-1120 ext 352, 731-0650.

Fender Coranado, hollow body, electric guitar, red finish, mint condition, w/hardshell case. Half price $195. Call 964-6319.

Two labseries L-11 cabinets 4

Recond upright piano, $600; Elka strings & clav, $450. Maxikorg synth, $475. Tapco 6200A, $200. Roland Compu Rhyth $325. Gilco spkr, $65. Call eves & weekends. Fred 782-8338.

Must sell! Emerson upright pno $300 neg; Roland synth. w/presents; Elka string machine; all exc. cond., Mary: 482-3593 W; 232-8465 H.

PA Horns & bottoms:2 Altec 808 drivers w/ Altec 511B horns. Bottoms are marine birch w/CV 15" drivers. $450 Jim 782-9834.

Musician going out of business 1 Arp Pro Soloist Synthesizer, 1 Korg percussion unit, 1 Peavey Master 400 PA system, 1 Leslie 251, and many other accessories. Call anytime 925-0443.

**TECHNICS RS 1520**
Top of line reel to reel w all options lk new w Anvil case $1500. Gibson EB-1 violin bass $250. Call John 755-3797.

Fender dual showman reverb, 215 cab & Altair power attenuator, $350. Ibanez artist 2618, $450. Epiphone acou guit $100. 964-6326

Hohner Clavinette D6 $850.00. Also Systech phase shifter $50. Crybaby wah $15. Maestro fuzz $20. Call Bob 661-1008

Roberto Herrera classical guitar, 14 years old. Best offer over $250. Call Ron. 646-4213 eves.

Arp omni with road case $1300 minimoog $950, baby grand piano $3000 call Bill 391-2402.

UniSync trouper I stereo mix.-8x2 reverb, 3 bd. eq, chan. patch, headphone amp, many others. Exc for band. Compact. less than 1 year old. Perfect cond. $650. For more info, call Gerry at 354-5659

Reconditioned Kranich & Bach upright piano refinished, new hammers, restrung, an excellen piano $1000 524-2697.

Minimoog W 4 OSC, sync, interval switches, ribbon controller, contour control, harmonic distortion, more. $1250. 923-1914.

SUPER MINIMOOG. 4 osc, LED for LFO rate, osc sync, chromatic transpose switches, harmonic distortion circuit, filter freq wheel, ribbon control, contour control osc 2, Vernier tuning controls. Immaculate. $2000. CRUMAR PERFORMER $700. 923-1914.

Bach Stratavarius cornet. ML bore, mint cond; easy to play; sweet sound. Case & 3c mouthpiece $220 callJon 475-8812, Andover.

Arp 2600 1 yr old w/road cases, cords, controls. New cond. Wurlitzer Ref $2800. Need cash $2400 or BO 266-7408 late eves

Slingerland Grand Philharmonic pedal timpani. 26&29" polished copper bowls, covers. Mint condition caaa 534-0907

Dulcimer 5-string. walnut & spruce, non-slip pegs. Excellent craftsmanship, custom case. Asking $275. 734-4191

Peavy system. PA-200 head and 2 1210TS speakers $500. Call anytime. 1-344-1244

**WANTED**
B.C. RICH MOCKINGBIRD
Supreme & V-4 4x12 cabinets & Sound City 4x12 cabinets 755-3797 after 4.

Must move nd cash for Sling. Drums 2 Toms & STD 2 Bass & CS flr Tom Snr & std in wht tiger 1 Rogers ft pdl a steal at $550 Traynor PA hd 150 sd cty keybd 150 call Glen morns 256-7319.

**PIANOS**

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**SALES—SERVICE**
Pianos bought, consignment, rentals, moving, financing, flea market **$99 and up**. Grands, uprights, spinets, antiques, new, reconditioned, rebuilt, hundreds of vintage pianos. Compare our lowest prices. Steinways, Mason Hamlins, etc. Guaranteed workmanship, plus full rebuilding services at reasonable rates.
**J.D. Furst & Son**
21 Brookline Ave.
Kenmore Square
Boston, Ma 267-4079
7 days a week
10 a.m. to 10 p.m.

Acoustic 134 amp 100 watts rms 4-10 inch speakers with wheels good condition. Asking $325. Mike 247-2815.

Richenbacker 12 string mono & stereo guitar. About 20 years old. Exc. cond. $500 or BO. 964-4239

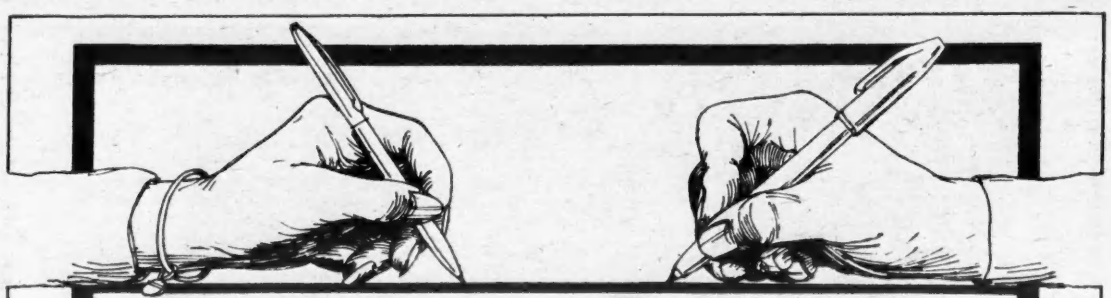
$$$$$ for Guitars and Amps. Best deals - largest stock. RECORD GARAGE 354-8870.

Henry F. Miller upright piano with bench, bright sound, tuned & restored by piano technician $650 negotiable Call Martha or Tom 625-1083.

**THE INSTRUMENT EXCHANGE**
Wants to buy used Fender, Gibson, Martin, etc. guitars. Also used saxes, amps, and keyboards. Check our prices on new & used instruments.
**661-9798**

For Sale Excelsior Symphony Grand 120 Bass completely rebuilt & electrified must sell need cash. 396-9209, Joe after 4pm.

PA EQUIPMENT
Malatchi performer 6-chan mixer. Reverb 4 band eq etc. $450. Shure Vocalmaster console 2 half columns $350. Tapco 6000RCF mixer $250. Misc Shure EV mikes



# Person to Person

## Meet your match with "Person-to-Person," the Phoenix's newest classified section.

The frustrating part of single life in Boston is that there are so many interesting people around . . . but no easy way to meet them. That's why the Phoenix is introducing "Person-to-Person," an entirely new classified section that helps people get together. "Person-to-Person" is completely separate from the usual "Personals" section. And it's better than dating bars, better than being fixed up with a "friend of a friend," better than just about any of the usual ways of meeting people.

**With a "Person-to-Person" ad, you can say just what you're looking for in that special person. Then *you* decide which responses to follow up, because "Person-to-Person" uses no names and the Phoenix supplies box numbers. Just $2.75 buys box number service for four weeks.**

**Just $2 for 4 lines**

To introduce you to "Person-to-Person," there's a special less than half price rate of $2 for 4 lines. And you can charge it on your Master Charge or Visa card. So place your ad today. Just call the Phoenix at 267-1234.

**This week, meet someone "Person-to-Person." Call the Boston Phoenix at 267-1234.**

THE BOSTON Phoenix

BO. Call 323-0643 after 6 pm

100 watt Marshall Stack. Immaculate, 10 yrs old head. Plus 2 4x12 inch slant cabs. $900 firm. Rich 522-9577 eves.

Univox Compac Piano 211lbs exc cond w/case 300 Elka Panther 2 manual organ 250 2 Fender PA 212HF spkrs 300 Hohner C model clavinet 700 Fender Jaquar 400 Rhodes suitcase spkr 266-2994.

1941 Epiphone Triumph guitar Lawrence pickup ex-cond $450 Czech bass juzek 20 yrs $1250 50s Gretch tube amp 120. 524-4045.

**THE PIANO BUYER**
Pianos bought and sold. I pay top money for pianos. Call J.D. Furst.
**267-4079**

1967 Gretsch Super Chet Semi-Roll Top of the line. Ebony nk & bridge, PAF pkup, pearl floral inlay, gd cond. $650 Chris 266-6313.

Keyboards: Wurlitzer elec piano w practice spkr good for apt. $200 Elka string Synth $450 (list $1500) Exc Cond 628-2763.

2 Atlas spkr trpods $80. Atlas studio mike stnds $25/ea. Low Z mike wires. Fender cab 2-12" Ovation $100. 536-1722 or 262-3641.

Carvin monitor amp 125W - 10bnd EQ exc cond $190. Two-whl hand truck, converts to 4-whl dolly Hvy-duty $55. 536-1722 or 262-3641.

Gibson c-1 classical. Brand new almost a virgin. Will sell for $250 or B O. Call Jerry 731-3498 nites, 894-6521 days.

Ampeg Gemini II amp $400. Traynor custom Reverb amp $250. JBL speaker cabinet $250. Panther duo organ $600. tel 631-1309

Polytone 104 George Benson mdl $325 Gibson ES125 221 Bob 296-5057.

Wurlitzer elect piano, clean sound, excellent cond, travel easy. $400 or B O. Barry 734-2470, eves and wknds.

DRAPER- upright piano 197s reconditioned. Holds tune well. Shelley 625-2082 eves.

PA Shu 700 HD 125w/ch 8in EQ Rev. 2 Elec VO horn & bot. 2 Clayton Mon w/Unisync amp. $1800 or BO call Bill 524-7751.

Hensel upright piano with bench, $500 or best offer, call 731-8986.

Travis Bean double pickup aluminum guitar schaller heads, nd money $500 w imported case, on Cape 771-5545 Glen Foster.

Drum set Bass Snare, Tom 2 Bass Toms, all Zildjian Hi-Hat 18" 20" 22" Cymbals Best Offer 631-1409 Call eves.

Unisync model 200 pro power amp, modified for superior perf. 200w RMS per side .05% THD, fan cooled, etc. List $850, K & L had 'em for $650. $450 firm. Mike P. 871-2489 Larry O. 891-6790 (days).

**BLACK BEAUTY**
Vintage Les Pauls: 1956 Gold Top good, '55 Custom excellent, Gibson made less than 500 of this model 876-3958 before 9 PM.

STEREO REP SAMPLES/50% off or better. Full factory warranties. SAE 2100L preamp (2)-$400, SAE 2300 amp (150/150)-$350. SAE 2400 amp (200/200)-$400, SAE 8000 tuner-$350, SAE 1800 parametric equalizer-$175, SAE 5000 pop & click machine $100, SAE 4100 time delay $250. Infinity Q2's $750/pr. Call 639-0358 days, 631-0014 eves.

MICS. HIGH END-CNEAP! Luxman PD 121/Black Widow/Grado G2+ (new)-$600; Linn Sondek/Grace/Grado-$600; ADS 710's $350/pr, Canton GLE70's-$300/pr.; Hitachi D-5500 micro processing casette deck w infrared remote $600. All like new. Call 639-0800

1 pair of electro voice eliminator II speaker cabinets with 15" SRO & horns. $400 Call Glen 322-1825.

Apollo drum set w Zildjian cymbols, new heads, exc cond. $400. Call John 623-1640.

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★ **TOP CASH** ★
Paid instantly. All models and sizes. Anywhere, anytime. Call today 739-2200.
HARMONIUM PIANO CO.

## RECORDS & TAPES

Sony Betamax I Video Tape Recorder, Model SL-7200 with automatic tape changer and digital timer Model DG-30. Tapes up to four consecutive hours. $595. Also, extensive collection of tapes negotiable. Call Jay at 996-3931.

**TRINIDAD**
Anyone who has or knows about any records recorded in Trinidad since Jan '79—I would like to borrow, buy or examine them for help in legal matter. Please call 424-1253.

Rare 45 rpm records 4 sale 50's 60's 70's mostly rock soul folk some lp's all at good prices private owner 492-8917.

Reel-to-reel tape cheap! Used, bulk-erased Scotch 203 (1mil on 5" reels) $1.25 ea or B.O. 354-3299

Concert Tickets: Yale Bowl '80 Outdoor Concert (June 14) featuring the Eagles, Heart & Little River Band. 443-2136.

## PEOPLE

## MESSAGES

Dear Bulger-Let's have that cup of coffee June 1 11AM at M&M. Look for levis and Lacoste shrt.

**D. SEYLER**
Anyone who knows where I may contact her, please contact me at Box 6359.

Akira! Couldn't meet you at Ken's sat. Havn't your tel no. was hoping that you would call me again. Please try again. Bob.

Thanks to St. Jude. Request granted, publication promised.

**to place your Phoenix CLASSIFIED by mail please see the ad form on the last page**

## PERSON TO PERSON

**RED SOX FEVER**
Baseball, outdoor activities, picnics are the things this SWM 27 likes in the summer. If you are a woman around my age who would enjoy sharing these with me, Please drop a line to Box 4525, Phoenix Classifieds, Boston, Mass 02115

SWM 30, artisary student, seeks SF 25-35 who likes bicycling movies, dancing, and talking with a nice guy. Box 6268.

**OPEN YOUR OWN DATING SERVICE**
See Mrs. Scofield under dating

SWM prof employed young 48 tall slim gd lkng easy to B with seeks attr selective woman 28-40 bright intel kind for fun friendship marriage kids. Photo please. Box 6351.

Prof SWF former tchr journlst sks prof WM 28-35 for tennis, sailing, Sox, movies etc. Not sking wierd sex or mate - just gd ol fashnd fun. PO Box 622 Boston, MA 02114.

Seek to date very attractive SWF 26-34. Am v attr prof SWM thirties. V secure & well adjusted. Box 1245, Marshfield 02050

Attractive, aspiring opera siner, lt 20's sks warm mature fun -loving gent 35+ with interest in the arts, dining,etc. Box 6398.

**ESCAPE**
"If you like Pina Coladas,
Getting caught in the rain,
The feel of the ocean,
And the taste of champagne.
If you like making love at Midnight
In the dunes of the Cape,
You're the lady I've Looked for.
Come with me and escape."
Tall Prof WM Box 6292

Handsome single WM 29 nice guy seeks Female 18+ who enjoys good smoke, music & fun day or night. Ed POBox 720 Quincy Ma 02269.

Writer wishes to meet woman, 40 - 60, not over 5'5, interested in one of following: mysticism, literature, theater, psychology. Box 6186.

DWM,50-6' 200 gd ld profl sks independ. lady 45-60 yrs. Attract. nice figure, overweight OK, social drinker, one whose family is grown and wants to enjoy a gd relationship. Second time around can be more enjoyable. Photo/phone if poss. Pref S. of Boston Box 592 310 Franklin St. Boston 02110.

GWM 5'10 155 lean athl homely 48 intel sks same Bost or sth 40+ int 20th c cultre nat sci for a warm growing frndshp. Plse no ballet opera BSO urbn chic gays Box 217 Tiverton RI 02878.

ATTN PARTICULAR WOMAN
A very particular very attr trim 36 yo 5'10 SWM bus exect would like to meet you. If you are well educ, outgoing, affectionate, slim, very attr & enjoy boating, the ocean, please respond Box 6457.

SWM 27 looking for SWF 20 to 3o I'm quiet and prefer the same. Honesty and trust a must. We can experience life together. Box 6430

G Chinese student lkg for perm rel w mature 30+ GM prefer personal mtg to reveal inner U. Pls no drugs, fem, Bi's. Box 6442.

Hon sinc gdlkg GWM 23 dk br hr & eyes 5-11 160 sks a spec guy 18-30 who loves gd rock music & wants gd frshp. I like bike skate sprts sun gd smoke & affec. Plse be hon sinc. caring & gdlkg & have gd head & heart. Not into disco, bars. Box 6451

Very busy GW 22 small cuddly attr quiet intel romant, lkg for intel warm attr friend. Be honest, flex, "out" Box 6449

SJM 38 tall attr exec new to area sks very attr slim non-smok WF, inter in meeting a high cal but down to earth exec. Box 6450

**ENTERPRISE TO ?**
Young starship engineer of Scottish origin seeks to communicate with 20th century Earth Female. I love to work with my hands as well as travel, especially where no man has ever gone before. If you're a mature, non-Klingon woman who never turns her phaser past stun, please write to Scotty, Box 6488

Very att biWF desires to meet bi or gay women for quiet get togethers & friendship. Phoenix Box 6494.

DWJF 35 teacher wants to meet WJM over 35, a caring, warm non-smoker interesting guy who wants lifelong happiness. Box 6423.

Attractive Blk/M sk woman who is independent in her thoughts, outgoing, who can share chess, running, trips to Maine, psychic fantasy, Caribian roots, no crazies. Please respond Scorpio Box 6225.

6'2" gdlkg 25 yo WM studying medicine sks intelligent, slim, attr., non-smoking F 21 to 30 for beach, wine, ice-cream & pleasant times. Box 6412

This woman has met many a schmo. How about a mensch? If this is you, write me. Box 6424 Phoenix Classifieds.

28yo attr Asian Amer male prof sincere easygoing would like to meet similar petite woman for movies, jazz, other. Box 6414.

THE LADY IS MINE
says the SWM who seeks a perm. relat. w/intell., tall, slender & lovely blond lady who is SWF in her 30's. He is 6' or over, 35-50, attr, educ., gd bld, pers. & loves dancing, theater, arts. Only gentlemen w sinc. desire for relat. need reply w/phone. Box 6417

GM 27 seeks interesting people to continue the French idea of cage discusesions of Literature, Philosophy and the Arts. Box 6409.

Slim gd lk 5'9 prof SWM easy-going but adventuresome sks attr Blonde SWF 22-32 tired of bars. Photo-Box 8583 Boston 02114.

WM 32 coll grd, sep, 5'6" 135 lbs, gd lkg, sks slend F ovver 18 for dtng & poss frndshp. My int incl bikg, hkg, tenn, jazz, ptry. Rspct womn & enjoy thr comp. WI snd photo upon req. Box 6413

SWM prof 24 seeks companionship with attractive, mature, outgoing SWF who enjoys Red Sox, dining, dancing & stimulating conversation. I am a genuine person & want to meet same. Send photo. Box 6465

Male, researching shore plantson Nantucket, looking for interested female companion for weekend foreys. Work during day, dining, dancing etc. at night. Box 6354.

I am a Jewish SWM 32 looking for a nice Jewish F 26-27 to go out with. No fat girls. Send photo if poss. Phoenix box 6468

SWM 32 finished with single and bar scene. Wants to meet SWF 20-30 and share all my love & everything I have with her. I have much to offer to the right girl. Write & tell me all about yourself. With love. Box 6471.

WF div no ties needs M dining dancing eve at home all ans I am slim peppy BC 400 Commonwealth Ave Box CY Boston, MA 02215.

WM kind large sense of humor needs F dancing dining looks age mean nothing at all ans HC suite cy 400 Commonwealth Ave Boston, MA 02215.

SWM 27 creative, affectionate, an aspiring lyricist wld lk. to meet pretty & affectionate SWF 20-30 with similar values. For bliss and honest relationship. Non-smokers only. Send letter and phone number with description to Phoenix Box 6476.

SWM 32 wants to meet & fall in love with oriental lady 18-30. Please be attr & loving. Write & tell me about you so we can start to share ourselves & everything we have. I have much to offer. Serious ad. No pros. Box 6469.

**SERIOUS**
GBM Vgo 40 6'1" slm str kng rfnd sncr lyl mny intr clsci msk trvl inr dvlp sks GWM Taurus 38-45 msc n gd shp strt actg/aprg WM hnst lvl hd Fr lvg cmpnshp. Pos on gng rel. Bos 6332.

SJM, 39, cap't of an inflatable boat & expert in homemade ice cream seeks adventurous, sensitive, attractive SF for summer sundaes & early evening floats. Box 6473.

GWM 35 5'10 200lbs would like to make new friends & pen pals PO Box 445, Andover, MA 01810.

White male 19, seeks Catholic female who feels Christ is number one. Easy-going, and does not have to party to have fun. Also fun loving. Good sense of humor. Send picture. box 6459.

Bachelor 24, 5'3", 143 lbs,blk, honest, faithful, sensitive, easy going, likes dining out, music, dancing, sports. Wishes to meet honest, sincere, sweet girl. Any age (18+)any race for fun times, companionship, relationship. Reply if possible, photo & phone. Drop a line to Phoenix Box 6411.

A str SWM Leo composer film maker 41 6'2" wishes to meet a lovely soulful-eyed artistic woman 28-37 for friendship & love without drugs or tobacco. Box 6214

White male 20 seeks Female who spiritually beautiful. Neat appearance, hopefully into OBE & deep meditational state to form warm respectable relationship. Please send picture. Box 6461.

PB
Received your letter to Box 6216 and am interested in talking please write again with number. Bob Box 6460.

Framingham area GWM 20 blonde, blue eyes, swimmer's build seeks same, straight app. for friend and poss. relationship. Send letter and phone to P.O. Box 3003 Saxonville Station. 01701.

### WOMAN OF THE 60'S
SWM 34 seeks SWF 25 to 35 whose values are still in the 60's for canoeing trips, beach walks long talks and maybe something lasting. Write Box 6452

GWM 34 5' 10 155 vygdlkg prof sincere honest caring sensitiv seeks same for meaningful relationship. Age 25-40 Box 6429

SWM 32 sks a trim, attr WF 23-29 who is down to earth and enjoys bicycling on the Charles. POB 73 Newton Centre 02159

2 GF would like to meet other feminine gay women ages 25-35 Brockton & South Shore area. Must be clean living. Box 6410.

Summer on Martha's Vinyard. GWM 32 profl. seeks guy 18-30. Share my home, friendship. Incl phone. Box 692 Astor Sta. Boston 02123

Please Address Replies to
**The Boston Phoenix Classifieds**
**Box No. _____**
**367 Newbury St.**
**Boston, Ma. 02115**

## PERSONALS


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NOW OFFERING:
- Private postal box
- 24 hr. telephone message service
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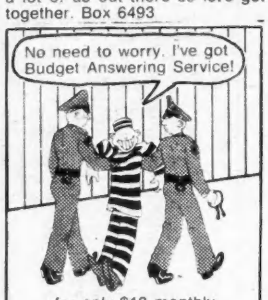
**104CHARLES STREET**
**BOSTON 367-2810**


ENJOY SEX? WE DO!
Attr slim BiWC 33/27 sexy lady looking to develop friendship w/couples/Bi singles. We enjoy friends sex good times etc. Pls write Burlington area secluded area good times in/out. We will ans all replies hot/hrny. PO Box 206 Pinehurst Ma 01866

PLASTIC PANTS AND DIAPERS
Remember when your wet bed was overlooked? Remember when your wet pants brought hints tha you were a big baby? Remember how you hoped those vailed threats were carried out? GWM 32 wants to share those hopes. Phoenix Box 6492

SOUTH SHORE BOSTON
B WM 20 5'8" 150 bl eyed tan wblt & vygdlk str act seeks oth to 25 yrs for hot sumr fun. Vry discreet. Reply w pic if poss. There must be a lot of us out there so let's get together. Box 6493




for only $10 monthly
**Budget Answering Service**
will take your phone calls.
24 hr. service **825-6700**

Blueblood looking for a woman to share yachting, tennis, martinis and more. Have longed for the companionship of someone sensitve, caring & slightly hedonistic since relocation from Newport to No. Shore. Please include with your reply a photo and a phone no. Box 6401.

### ARE YOU OUT THERE?
I am a very sensitive, pretty, intelligent, crazed, woman in my late 20's; who has many friends, but no special man. I am looking for YOU!I am very much into Astrology (though not obsessed by it) very open, honest and sincere, love music, smoke,(etc) fun times, affection, & people who are REAL. Life although full in most ways, for me is missing that someone special with whom I can share all the fun and quiet warm times with. If you are out there please write me. Yours, Box 6399, ps: You must send a photo. I am not shallow, but one cannot deny that physical attraction does indeed exist.

SEND PHOTOS
Box 6386

Mid Cape guest hs in exclusive secluded area availab late July & Aug. for attr selective Couples & SWF's. 4/6 Cpls per wk or wkend. Interview is required. Vacation with those you love Info Box 6365.

Inexp GWM 23 6'4 240 workout at gym looking for dom GWM for sex & friendship. Show me what sex is like. Will ans all letters. Don PO Box 485, Avon, MA 02322.

Attractive young man seeks one sexy older woman for exciting discreet affair without commitments. Intelligent, intense and need an affaire d'amore? Write me. Box 3010, Nashua, NH 03061.

Bi FEMALE WANTED
Nice looking nicely built BiWF 18-25 who would like to get into a lasting relationship with a nice looking nicely built BiWFM 20 & SWM 30. Please only sincere respond. Box 6375.

### PLEASE USE ME
as U wish if U are a F I am a prof M 39 am only happy serving a F who wants a ded. slave. If U can think of it I will do it without ques. Full or part time or occasly yr place or mine. Letter of demands & tel deeply appreciated write DLD Box 224 310 Franlin St Boston Ma 02110 Please no pros.

### FUN COUPLE
Very attr. couple wishes to meet an attr. couple (age not important 18+) to swing with and to also consider dating each other seperately. Photo would be nice. Box 94, Newton, MA 02159.

### FIRM BUT GENTLE
This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatability is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

W cpl, he 31, 6'1 175 trim, she 28 5'7 lovely fig, looking for cpls to share strech of private beach on No. Shore. We are easy-going, inexp, very discreet. Let's romp in the sun! Box 6353.

Any woman with desires, drop a note to this successful, easyto-meet executive for quick telephone response. Include a number & a best time to call. Phoenix Box 6378.

### MICHAEL
For 4 years now 2 different psychics have been asking me who is Michael? You are supposed to be a very important person in my life. You have dark hair, wear a gold chain with something on it that has sentimental value to you. Some people may call you Miguel. You carry a camera, often.Sooner or later our paths will meet, (as my psychic has been 90 percent correct in the past) but being an impatient woman I am placing this ad. Please write me at Phoenix Box 6400. And of course mr. cameraman please send a photo of yourself. Thanks.

Tall handsome married man 43 would like to meet married woman who is disenchanted as I am but believes there is more to life. Write PO Box 9332 Providence, RI 02940.

WM sks mature F for daytime meetings put some excitement to your boring daily routine PO Box 214 Morningdale MA 01530.

Lovable charming fun attr shapely sensuous multi-talented WF sks mature successful appreciative gentleman for discreet mutually rewarding unhurried interludes. Box 6141.

Mature WM businessman seeks attractive WF 25-35 for weekend sailing to Cape Islands. Write PO Box 80, Boston 02101.

### SUGARY SOUL SIS
Im a pretty sweet-eyed honey-colored sexpot 20 hot out of the oven and ready to serve you successful white men reply with SASE to POB 678 Brockton Ma 02403.

MWM seeks WF for massage and sex on a regular basis. Mutually rewarding. Discretion important. Box 5767.

### FRIENDS
Club forming north shore gay Bi st. Inf write with name adress rtn inf letter Box 6177 Greenwood Sta Wakefield 01880

SWM 6ft 200lbs mustache loves giving Fr to women very gentle have own place no favors necessary. Box 6243.

To R. in Framingham u answered my lonely ad & I could not reach u at address given. I was Bx. 6063. Please write again. Sinc. Box 6063.


**BULLETIN: SEXUAL AIDS**
finally, the most complete pict.-illust. col. catalog ever publ. with thous. of erotic devices for your sex. gratif. & fant. send $3.00, refund. with first order, to
**CREATIVE PROD., P.O. BOX 215, S. EASTON, MA. 02375**


### LADY WRESTLERS
WM 31 attr athl sks young 18+ attr F wrestling mates for exercise and/or erotic bouts. Exciting bonuses if things wk out Your rules, conds. Yr place if poss. Write and tell me about yrslf. Box 6427.

Yg att thin WMCPL sks SBiF or thin cpl w BiF So. Shore/Cape area for frdshp & gd times. Write PO Box 958 S. Carver Ma.

### OLDER MEN
really turn me on. If you're over 40, are selective, successful, tired of being hassled or rushed & sk the ultimate in erotic pleasures pls contact this lovely extraordinarily talented sensuous WF. Box 212 Prudential Sta. Boston Ma. 02199

Seeking younger woman who likes older men. She is attr, lively, 18-30, adventurous, bored, highly sexed WF who's attracted to older men. Write this handsome, mature WM 45 at Box 6420.

MATURE GAYS ONLY
GWM 32 5ft 8 slim strt acting sincere honest seeks same ages 30 to 36 for close friend. No fems, wierdos. Sincere only Box 6426

Nice gentle easy nude discreet 55 to 65 age encounters touch only first time we are attrack DLD 26 310 Franklin Boston 02110.

LEVIS & BRIEFS
GWM 40, 190 lbs., for fun in & out of bed. Enj bicycl touring, conc't music, conversation. No drugs, S&M, B&D, hvy drinking. Box 6422

WMC need dom & passive F only to use mild B&D and put semi-passive wife thru her paces. PO Box 363, Arlington, MA 02174.

### CPLS AND BI/FEM
W/C looking for get together parties. Must enjoy the good life. No S/men. Address and phone a must photo would be nice age and race no problem. Box 286 W Boylston Ma 01583

BiWM 33 6'3" gd lking str appear prof seeks same for casual sex and possible friendship. No fats or fems. Box 6416

SEVERAL OPENINGS
Slave's chance for domination while irrestably bound, used, and satisfied. Previous experience not necessary. You will be painstakingly trained. Send all turnon, turnoff, and body info to this fit, good looking master to be considered for a tryout. Box 6413.

### CLEAN CUT GUYS
Seek wl blt non hairy boys 18+ for nudism, oil rubs, photos, fantasy acting. Discrt safe quiet group eros. Box 278 Hampton N.H. 03842

WM 37 Gd lk affec has sexually cold spouse wd like to meet WF 25-40 in same situation for discrete affair. Box 6407.

### VOYEURS
Sexy & erotic lady with a flair for the unusual has something exciting to offer discriminating and successful gentlemen. If you are in the Wor/Fram/Bos area pls respond to Box 6425.

WM 34 into music motorcycles wants to meet fun loving women for sex drugs rockroll life. I want to hear from you. Box 6415

### TALL HANDSOME GWM WANTED
A lonely sincere GBM nursing student age 23 seeks a tall handsome GWM age 24 and up with height 6'3 and up for a serious long lasting relationship. I am a warm, loving, sensitive, attractive person. Please be serious. I want to have a good time with you.


# Everyone has these bicycles on the drawing board. Except us.

Ours are on the road. They are fabulously light. And they are designated the Fuji Royale: the first bicycles of expensive chrome molybdenum tubing that aren't expensive.
Championships are routinely won on racing bicycles of chrome molybdenum. They require many time-consuming manual techniques to construct. But the 12-speed Royale doesn't. Fuji had engineered a victory in automation to cut chrome molybdenum frame costs dramatically.
Our competitors would like to build their own affordably priced chrome molybdenum bicycle. But only Fuji had made the technological breakthrough that makes the sleek Royale possible.
We're on the road. They'll have to wait for another day.

The Royale by **Fuji.**®
First and Foremost.

**LIFECYCLE**
**1013 Massachusetts Avenue**
**Cambridge, Massachusetts 02139**


Answer with phone number and best time to call Box 6421.

Females & Couples are you lonely unsatisfied or just need a little extra loving? I am! Don't deprive yourself any longer answer this ad attr WM all replies answered phone and descr. to PO Box 327 Beverly Mass 01915.

### FIRST IN NEW ENGLAND
We are forming a new club dedicated to the proposition that there are many Gay and Bisexual men and women in the Boston community who are sick and tired of the hassles of the bar and disco scene and would like to find an alternative means of meeting other adult and intelligent people in an environment conducive to the development of relationships. Our experience in Europe in the realms of bringing people together through personal confidential interviews has provided many people with a happy alternative to many difficult situations in society. Early in June we will be having a social event to introduce our concepts to the Gay/Bisexual community. In the meantime, we invite all interested persons to call us at 734-6151 and arrange an appointment for an interview to discuss your ideas and ours. The direction of the club will be directly dependent on the desires of the members. Whatever the membership wishes to do for activities, within reason, will be considered and acted upon for the good of the membership as a whole. Our Astrological services and many others are available to the public, with members receiving a discount on their readings.
Sincerely,
MANAGEMENT


**PRIVATE MAILBOXES**
D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call **423-3543** to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.


### U CONN STUDENT
Thin attr educ SWF trying to finish school would love to meet men of good nature. Please send letter or card with stamp. Can travel N.E. PO Box 97, Mansfiled Center, CT 06250.

### A NICE PERSON
A MWM, 36, tall, attr, sincere & gentle wld lke to get together w/an intel, sensuous & attr woman for regular, fun, disc meetings. If you are a genuinely nice person & have needs not otherwise met, plse respond to Box 6360.

Gentleman, 36, 5'5", business exec, seeks attr. female for fun, pleasure. Write 748, Astor Station, Boston 02123.

Fiftyish married guy desires warm sexy lady for mutually rewarding relaxing interlude. No pros Bx 233, Wellesley 02181.

TANGLEWOOD WEEKEND
GWM sks masc GWM with car for above. Have tickets and motel reservations. Write with phone no., time to Phoenix Box 6328.

Attractive married couple mid 30's desire to meet single males, all areas welcome & all inquiries answere. PO Box 329, Cummaquid, MA 02637.

GWM 27 5'10 160 gdlkg masc reg type guy sks gdlkg GWM for a real good friendship & nice times. I'm gd humord, caring, easy going, good nature. Please send letter or card with stamp. Can travel N.E. PO Box 97, Mansfield Center, CT 06250.

### FEMALES SATISFY YOUR BONDAGE FANT
asies naughty girls bare btm spanking teasing be dominant or submissive. Don't be shy your desires assured. Paul PO Box 1147, Boston 02102.

Wrestling DvMM 35 5'7" 160 not in shape chubby sks any F as wrestling partner. Use your rules and conditions. Write and tell me about yourself. Box 624, 104 Charles St Boston. 02114.

BLACK IS BEAUTIFUL
Good natured GWM/50 wants to meet black M/25-40 for casual or intense friendship. I like mts, shore, cabins, quiet times, camping, keeping you happy, am fr act-gr pass. You are masc, discreet, honest, hot, eager, can't get enough. We both want lng term friend. Write sincere letter w/frank details way to contact. For fast reply. Why be lonely? Let's do it soon. No fats or phonies or 1nighters. P.O. Box 313, Reading, MA 01867.

Got the 5PM hrnies?? This GWM 33 5'7 135lbs gdlkng is up for before supper snacks with others fo same design in W. Rox, Rosl, or JP area. Who are you? PO Box 385, JP, MA 02130 yum

Greek male 27 wants female roomate in downtown Boston to massage and more write to T.P. PO Box 1139, Boston, MA 02103.

### QUICK
Attr WM 35 sks attr WF any age 18+ for quickies. Any place, time in downtown Boston. Unusual suggestions ok. Box 6397.

Cpl or F, swing w the Love Boat Captain's double. No further desc needed. Photo if requested. PO Box 48 Randolph MA 02368

### U CONN STUDENT
Thin attr educ SWF trying to finish school would love to meet men of good nature. Please send letter or card with stamp. Can travel N.E. PO Box 97, Mansfiled Center, CT 06250.

Smart, fun, sexy woman wanted 23-33 any race with lots of life and loving to share. Box 6364.


**MEET SEXY FRIENDS**
In your area
(312) 262-980(
FREE INFO
Just call Tracy


PROFESSIONAL MEN
Spend a relaxing hour with a pretty fashion model in the privacy of her apt. Discretion is assured. Send credentials. Box 6385.

2 BiWM 37 & 47 seeks well end WM's for ? No SM or drugs RI SE Mass area all ans. PO Box 6024, Providence, RI 02904.

HANDSOME AND FAT
GWM mid 30's 5'9 dark really good looking and fat, (300lbs) needs TLC from yng men 18-30. Send pic. Will be honest & discreet. Box 6341.

ATTRACTIVE Bi FEM
Attr Bi fem will have 3-sum with or without mate w/cpls or mls, fem. Super clean-+ discr. Ans 1st w/phn + photo. Box 6342

Not at all fat or ugly Episcopalian lady seeks Episcopalian gentleman 27+ Box 6164.

PLEASE READ!
Sensual & sensitive MWM 32 wants to give & receive that loving touch. Is there a WF 18-30 who has that same need? Lonely in marriage-sincere! Write Box T, Wakefield, MA 01880.

WM31 lks to wear panties and lingirie would like to hear from WFs to dress me Box 371 I04 Charles St. Boston 02114 Ph Pls.

Dominant males, this young attractive Bi cpl wants to serve you. Must include photo to get a reply Box 179 Wellesley MA

Attractive sensual MWM seeks similar lady for conversation and possible discreet romance. Jon PO Box 263, N. Grafton, MA 01536.

Tall sensitive and discreet MWM 40+ seeks MF or couple for good times. Can entertain. PO Box 120, Bedford 01730.


**SINGLE?**
The Mass. Assoc. of Social Clubs publishes a monthly newsletter listing the activities of over 40 singles clubs in the greater Boston area.
For a free copy, call:
**964-3076**


### YOUNG & FOXY
Gorgeous, luscious, shapely WF 19 yrs. 36C-24-36, guides successful men on delicious unhurried discreet encounters of the sensual kind. I only respond to complete name address & tel no. Box 6478.

Attr amoral sensual hedonistic atheistic SWM lawyer 6' 160 lb 40 seeks attr F sleepingmate Write PO Box 80 Bos MA 02101

### ENCOUNTERS OF THE CLOSEST KIND
Lovely sensuous blonde WF 30 sks discerning considerate & successful gentlemen for mutually rewarding discrt day or eve rendevous at my place. All replies answered. PO Box 664, Kenmore Station, Boston, 02215

WM 30 former coll prof sks WF 18+ for loving cuddling & caring. Am gentle considerate & sane. PO BOX 718 Boston 02102.

### GAY? CALL NOW
See Dating section-Steve.

### SURROGATE THERAPY
Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

### YOUNG, TENDER
Very pretty shapely + talented WF, 18, with a body that won't quit, sks successful men who like the finer things in life. Discr + unhurried. 1 only contact compl name address + phone. Phoenix Box 6472.

### EXQUISITELY BEAUTIFUL
Vy beau statuesque buxom sexy desireable sexpot - former showgirl sk to meet successful gentlemen for the finest form of pleasure in my lux apt day nite rendevous w absolute disc. If marr & bored or want fantasy fulfilled u will not be disappointed. All replies ans. Box 215, Kenmore Sta Boston 02215.


**MARK TWO♂**
**SWINGING COUPLES SOCIALS**
Our socials are where New England's most congenial swinging couples come to make friends and have a fantastic evening. Next social is Woburn, June 7.
**453-6414**
**P.O. Box 372**
**North Billerica 01862**

SJM 60 seeks a petite affectionate woman who has that special allure for life and the interest of the entertaining arts. Sincere relationship PO Box 217 Framingham Ma 01701

WM 22 tall bld bl pres in jail sks WFs for gd times Poss rel. I get out soon. I'm gdlkng. I'm dem, obed, sincerity apP not imp. All ans with address phone desc of yousIf to mt my xpltns. Box 6441.

Intell athletic SWM social worker 30 wants more than lover wants friend. Attr intell affect WF 21 to 33 please write Box 6447

STD BIJ BiW 24-40
Prefer w/built & endwd reason to fulfil or. fantasy of Bik Bus-man 55. To reply? it's well worth your while. Send discrip foto way of contact your wants a must. Safety discretion & foto return guarenteed. My home. No fems drugs hairy OK. Box 6448

MWC Female Bi and Black Male friend wants to contact other couples 20-40 who have found that the extra male makes the party just right. We party in all odd numbers threes, fives, sevens, etc. Phone and picture. Box 6456.

Attractive WM 29 loves to orly satisfy woman. I'm very good and would love to please you. Send no. and I'll call you. Box 6435.

Two White males 32&35 wish to meet Female any age for 3some. We have our own place. Phone nos only. Box 272 Woburn Ma 01888

BiWM
GWM 30 discreet wishes to fill your desires. Act & pass Fr & Gr. Flex sched Live alone. Send desc & way to contact. Box 6434

BODYBUILDER
Hnky and muscular seeks guy with place on Cape Cod for weekend visits. Box 6436.

**LADY OF LEISURE**
Mature successful professional men, would U enjoy day/night liason reposing in lux waterfront apt with goddess who can fulfill your secret fntsy? Sexy vry attractive buxom leggy escort model with discrete charms has moves/curves appreciative men find irrestably rewarding. Send name & phone no. to D.L.D. Box 403, 310 Franklin St. Boston 02110

**OKI-WAN KENOBI**
Wants to hear frm healthy yng mostly-straight guys 18-23 who may need an affectionate non-gay older man to confide in. Absolute discretion. No hustlrs or ph. no.s Write Box 221, 104 Charles St. Boston MA 02114.

GWM 29 seeks yng (18-20) slim GWM for love, sex and friendship. Inexp preferred. Write John. Box 133 Concord MA 01742.

Exp WM photog sks attr F model for serious nude study. Novice welcome, couple also. Discr. Free prints for you. Photo? Box 6431

WM seeking WF 18+ for or. pleasures. At times I prefer to give more than receive. No pros. PO Box 35 Braintree 02184

Massage and or. service by GWM to hrny males my place or yours. Hard problems licked. Foto & fone ans 1st. Box 6432.

**IN SEARCH OF**
slim Blk F for good times sex. WM 40 am discrt. Lg term rel pos. Photo if poss Bill PO Box 14 East Dedham MA 02026

A slightly sadistic, eligible M would like to meet a similar F 24-33, who likes to go out then play afterwards. Send a picture of yourself to PO Box 1202, Framingham 01701.

GWM 24, v gd lk, 145 br bl 5'11", bright coll grad into class. music, wines, gd food, cities, sks sim WM 18-30. Send letter w/photo, phone to Phoenix Box 6446.

GWM 35 likes nature mtns beach camp swim bike new ideas. I'm 5'8",155 & want sim frnd for above & dine films poss sex etc. I'm inexp but you trn me on if under 35 small & slim str act & app. No rough stuff or 1 niters. Please write Brocton area 6454.

SHYNESS GROUP
Tired of life's hand-me-down? Want to achieve more? Tired of anxiety and the frustration that follows? Together we can organize and find ways to help each other. Please take a chance. Box 6428.

BiWM 28 5'9 135 wants to meet other slim muscular young men who enjoy wrestling in bikini briefs. Your place. Also into JO and watching other guys JO. Send desc, phone to Box 6433

LEARN HOW TO BE A DOMINANT MISTRESS
New classes starting in Boston unique chance for females only learn how to tantalize a securely bound slave & to use toys for maximum pleasure. Slaves, well equipped playroom are furnished. Write for info Box 293 118 Mass Ave, Boston 02115.

**DOMINANT WF**
Beaut & built WF dominates & fulfills fantasies for successful men. I'll teach you not to misbehave. Try B&D, W.S. whipping U name it. Discr. I only reply 2 compl name address & tel. Box 6455.

Prof SWM sks young WF (18+) sk attrac girl with big curvaceous backsde. I am trim wellbuilt attr successful likeable SWM. Box 6445.

OLDER WOMEN
Really turn me on. Attractive SWM available for social and erotic affairs. Please tell me something about yourself, Women only. Write Box 6271.

BiWM TV 27 5'8 160lbs wld lk to meet TVs in RI nby Mass lik all cultures. Interested female please write, send detailed letter very discreet PO Box 2982, Providence, RI 02908.

**FURTRAPPERS**
Attr dominant WF asks successful men, do you have a fantasy no matter how bizzarre, I'll fulfill it. U owe it 2 yourself 2 try B&D, humiliation, forced Or.S.whipping, WS, & much more. Discr unhurried. I only reply 2 compl name address & tel. Box 6489.

Gd lk intel WM 24 5'7 150lbs rd hr sks str or BiF's, Cpls, for worm sex and good times. Ph pls w descr or foto. All answered. PO Box 162, Boston 02123.

**SPNK AND SPNK**
Young 18+ bttms will throb as this WM 50 pins you across his kne and spanks you until tears stream down your cheeks. Only serious and most deserving need report for hnd paddle or strap. Box 6439.

**FOXY LADY**
19, needs sexy man to take me to Woody Allen-Ronald Reagan debate on Leven's creator. Box 3307 Westville Conn 06515

Handsome older man (32) and a terrific lover too, seeking much younger 18+ very attractive coed for the fun of it—Nothing serious really, some sailing, romance, whatever. Bx 63 Boston

Middleaged WM businessman wishes to contact young 18+ WF preferabley nurse experienced in colonic therapy and related procedures. State fee wanted person with equipment needed state age and phone no. Box 6437.

Black Male belongs to a small group of friends who enjoy discrete, mellow parties. We are looking for an attractive WF 22-33 into Bi experience to join us. The group is sincere and supportive. It might be just what you are looking for. We have fun, you can too. Please send phone and photo if available. Box 6453

B. B. SPANKINGS
College boys or preppy 18+ needing bare bttm spankings to improve report card or GPA serviced by mature BiWM prof. Full sexual repertoire follows. Disc. Mass-N.H. Box 6443

To Lisa M. I saw you on St. Martin. If you are back in this vicinity please contact me. Roger. Phoenix Box 6444.

GWM 24 5'10 140 brown hair & eyes gd lking sks another GWM. Enjoys travel, movies, some sports & dining. Box 6479.

GAY MAINE SAILOR
Cruise down East with 38 yr old bearded sailor gardener opera loving preppy. Peace Corpsman gone bad. Write Box 6315

**DISCREET**
Personal Introductions, Singles & Couples
**MATES INC.**
Box 7174
Johnston, RI 02919
1-401-944-9185

Early 20's blonde WF looking for straight businessman to share 1 or 2 evenings per week. No strings. I'm really pretty and congenial, and looking for a mutually rewarding situation. Send adress and we'll arrange to meet. Only serious replies. Julie, Box 6474.

**SUBTLY OBSCENE**
For those of you who would enjoy a sbutle
**"OBSCENE PHONE CALL"**
or **"A BATH"**
on record; Send $2.98 plus 50¢ postage each to:
**WILLOW UNLIMITED**
**BOX 9**
**NEWPORT, RI 02840**

BUBBLE BATH MELLOW
If you enjoy being mellow, just relax and get together for fun times. I'm 23 6' gd looking and I enjoy good women. Let's do it. Box 6230.

CURIOUS? CAUTIOUS?
Desire special WF partner who can turn on by mail. Low risk, but we might then try more. Attr prof WM. Creative sensuous. Box 6307

**YOU SLT!**
You're an attr F 18 to 30, maybe quiet or prim, but inside you'd like to be a tramp. This hndsm SWM, 30's will treat you as you'd like. Send desc letter phone Box 6480

PTown-Boston, gdlkng GWM 28 slm bld loving & caring type lkng for live-in companion/helper. Pic helpful. Pls write Jay, Box 259, 118 Mass Ave, Boston 02115.

CROSS DRESSING?
Liscensed psychologist can help you deal with this issue constructively. Institute for Rational Living, see ad in Counseling

Desperate times call for desperate measures. Mad sub. Punk (WF 18 br/hzl attr; enjoys trvl vks s,d + RR) must escape for summer and must be richer. Ext work bkrnd intl+ capable. Is everyone working for the clampdown? Any pos. or moral sup. Phoenix Box 6477.

MIDNIGHT SPECIAL
Red hot 16 page girl guide & Sexy summer catalog $3 Pendulum PO Box 338 BU Sta Boston 02215.

Just what the doctor ordered! GWM 19 5'8 179 Young & very hot. For instant relief, write: POB 4952, Manchester, NH 03108

FOR WOMEN ONLY
Strght disc ldy of pleasure sks other strght ldys 4 convrstn & sharing mutual intrsts. Box 6458.

**LET'S PLAY**
Successful & selective businesmen, are you missing something in your life that a 20 yr old female can fulfill. I'm 5'7" 118 lbs & very discreet. Let's play detectives and find what's missing. Please write Box 6467 & find out what passionate means.

Money for danceing lessons has run out. SJM 25, seeks F for danceing partner. Box 6465

**BOX INQUIRIES NEW HOURS**
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon.-Fri.

Mature WM engineer seeks attractive blonde or redhead for visual fulfillment of fantasy. Please give physical description. Box 6483

RICK OF B. 32/150
Meet Thurs 6/5 or Sun 6/8 9: 30 AM Steps of York Steak House at Westgate, Brockton. If not, write me. Bob PO 522 BR.

WOMEN, PRE-OP COUPLES WANTED
Attractive hot young man 5'10" 160 lbs dark complection clean well endw seeks women, pre op & couples for good times. Please send phone, time to callto Box 6464

FOXEY TV OR TS
WM 28 would like to meet for morning matinee of sex like lingerie and seductive posing. Be discreet send ph or address. Box 6463.

If you are a personal straight male hvy hng 20s-30s and dig parties, let's talk. PO Box 266 Allston.

Kindly wanted. Pregnant woman to wet nurse for a short period. A necessity for my recovery no sex. Box 6475.

Disc photo services priv dkrm send infor & phone to Box 55 East Hampstead NH 03806

SEEKING GIRLS TO FIGHT OR WRESTLE
private film collector seeks to film fights or wrestling matches, either real or provocatively acted out by girls. will pay $100 to $200+ per girl per match. nothing difficult. prefer girls with large breasts, muscular legs, or both. send tel. no. or address to: John Cain, DLD 88, 310 Franklin St. Boston, Mass 02110

R-U at lst 18? Want a sucessfull GWM 32 busnesmn 4 more than-just a friend? U should be cleanct, wel blt, compromising, super discrete & not N2 drugs! Pleas rite2day! Thanks! Box 6482

**22YR SEX MASTER**
Sex slaves-M & F- are to contact this BiWM 6'3 240 lbs, a std who can really throw his weight around. Males are to be 18-40 muscular & hairy into Fr Act & Gr Pass, Females are to be very feminine. Both must send phone & foto. Limits respected & expanded Write immedly to Box 145 Windham NH 03087.

BiWM 30's hndsm sks slim attr Cpls F also avlbl to swing. Photo would be nice, sincere only reply box 2045, Woonsocket, RI.

BIG WOMEN
This WM 27 would like to meet and date you. Write and tell me about yourself PO Box 321 East Cambridge Mass 02141

GWM 33 young 6'1" 195 masc nice lkng br hair gr eyes prof ed sks together sim guy for caring sharing gym workouts fun Box 6491

WM 37 5'10" will sv one strong minded WM w/direction & definate goal in his life w unyealding grndrules 4 me. Say it Box 6490

**XENOLITH**
**Recorded . . . and live!**
traditional and permanent wave rock & roll.

**FORBIDDEN FRUIT**
Cpls/fs have you ever thought of adding spice to your act by inviting a healthy male into your lives?Phs pls. Box 6487.

MarWM 28 6'1 175 gd lkg slim bld tot str lkng inexp in grk sks masc dom M's for occas encountrs. Descr & way to contact Box 6462.

SM 26 gdlkg & well endwd sks F 30 to 45 Discreet affairs Will satisfy your needs Will travel Box D, 222 New Bedford, Mass.

If born Feb 21st 1949 and/or 1961 and living in Boston area. This man wants you Box 6238.

Please Address Replies to
**The Boston Phoenix Classifieds**
**Box No. _____**
**367 Newbury St.**
**Boston, Ma. 02115**

## PERSONAL SERVICES

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free pickup
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BOSTON AFTER DARK

# ARTS & ENTERTAINMENT

*Mark Linn-Baker harangues Barbara Orson and Marianne Owen in* The Inspector General.

# Classic comics

## *Gogol's new clothes and Moliere's old hat*

by Carolyn Clay

In Moliere's time, even in Gogol's time, there was no such thing as canned laughter. And that's too bad. It would make the perfect accompaniment for productions of classical comedy that seem to have been carefully preserved, then plucked from the pantry shelf and reheated. Alas, performance style can be as perishable as laughter; at best, it's not as good canned as fresh. And so it is with the Suffolk Theater Company's perfectly respectable and very respectful production of *The Tartuffe* (at the Suffolk Theater through June 15), in a new blank-verse translation by Nicholas Linfield. Director David A. Dorwart proves a competent French chef, but this dish does little for one's taste buds — unless one's theatrical taste tends fervently toward the traditional, as mine does not.

Give me instead a director daring enough to take a time-honored recipe, add wild new ingredients, and make it really cook. Such a chef is Peter Sellars, 23-year-old Harvardian *enfant terrible* making his professional debut with the American Repertory Theater, for which he has staged *The Inspector General* (at the Loeb Drama Center, in repertory through August 2). Sellars has taken Gogol's unsparing, yet sometimes tedious satire and turned it into a Beckettesque stew of vaudeville and the Absurd, garnished with such dollops of surrealism as a 20-foot pineapple that scoots across the stage on tracks. Seldom at a loss for flair, Sellars even serves the second act by candlelight.

Both *Tartuffe* and *The Inspector General* are deeply critical comedies, combining entertainment with social criticism. Moliere's play, first performed in 1664, was an outright attack on the false *devots* of Paris society, as well as on those duped by phony piety. Though it apparently amused Louis XIV — whom it flatteringly employs as a sort of *rex ex machina* — *Tartuffe* was attacked by the Catholic Church and assorted pamphleteers, and was banned for five years. Gogol's comedy, which first appeared in 1836 and stirred up considerable secular outrage, was a satiric slap in the face of Mother Russia, whose voluminous skirts evidently enfolded more petty, corrupt.

*Continued on page 13*

*Tim McDonough harangues Judy Braha and Catherine Gilman in* Tartuffe.

# The tall ship stories

## Captain Horatio Hornblower sails again

by Michael Gee

Ah, the Empire: wooden ships and iron men, the sun never setting on the British flag and all that. What romantic grandeur, what claptrap. Still, for those of us whose knowledge of British military history was gained mainly through the efforts of MGM and Warner Brothers, it's a happy event to see that Pinnacle Books has reissued the Horatio Hornblower series, C.S. Forester's stirring, altogether loopy sea sagas of the British navy in the days of Napoleon. As Hornblower is forever saying, "Confusion to the French." And, one might add, delight to airport and bus-station booksellers and invaluable aid to the vast horde of closet romantics and confirmed daydreamers.

Let's face it, the lure of the sea and the reputation of the British navy have both suffered in recent years. It's hard to imagine any restless youth yearning to run away to serve as cabin boy on the Amoco Cadiz. As for the Royal Navy, its sun has set considerably. In fact, its last major action was a draw with Iceland in the famous Cod War of the early '70s. This is not the stuff of legends. How much more satisfying to think back on the days when the navy was "all that (stood) between Bonaparte and the tricolor being flown over Windsor Castle" — to quote a typical Hornblower thought.

Actually, as Hornblower's career progresses (it takes him 11 books to go from midshipman to rear admiral) one might be forgiven for thinking that only he stands between England and French tyranny. Each volume features an impossible feat of derring-do approximately every 20 pages, all carried out by Hornblower in an appropriately low-key manner. This heroic captain has the stiffest British upper lip since Piltdown Man.

Let's see. In his 25-year career, Hornblower is captured twice and escapes both times, runs Lord Nelson's funeral (the barge nearly sinks), recovers millions in treasure, prevents an Irish rebellion, survives a hurricane, gets married twice and has two affairs and, well, you get the idea. Hornblower is a busy man. Compared to him, his enemy Napoleon was positively lethargic.

Such a heavy dose of action would be intolerable, of course, had not Forester shrewdly inserted each swashbuckling incident into the pattern of what navy life must have really been like: total monotony. Every military chronicler since Homer has recognized that boredom is the real foe of armies and navies; and each time the reader sees Hornblower boarding an enemy vessel, or navigating through a storm, he also sees the context for the heroics — Forester cleverly shows that a naval captain's chief worries during the Napoleonic era were finding enough men to work his ship and, once he had them, keeping them from running away; he makes clear that even in battle, the primary sensation in a wooden ship in English waters is of coldness and wetness.

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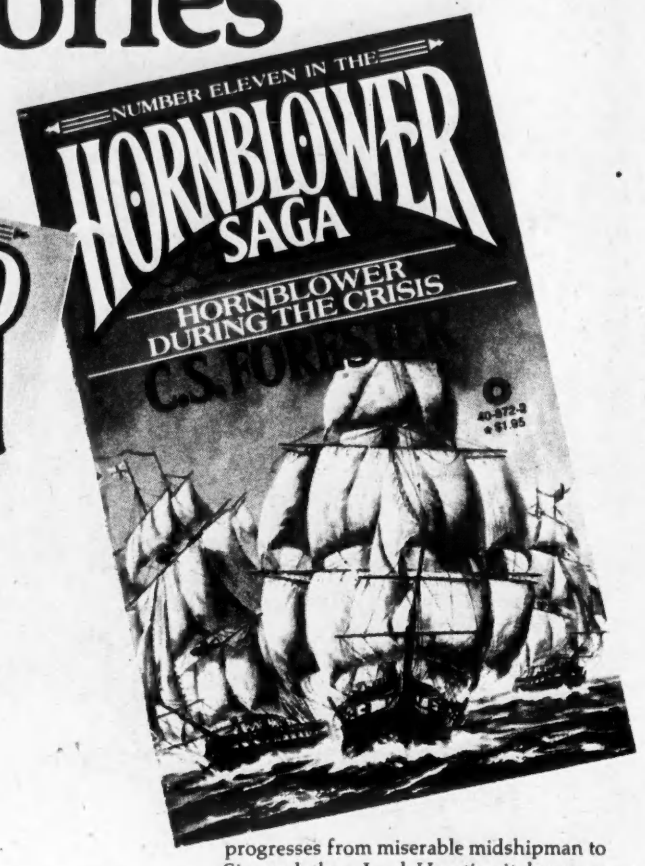


The diligent can learn quite a bit about sailing from Hornblower, although Forester, who sailed all his life, might have done well to include a few diagrams or appendices for the benefit of any readers in Nebraska, Austria, or other landlocked zones. When Hornblower shouts "Back the main topsail," it'd be nice to know what the hell he's talking about. Still, even a confirmed landsman at least learns that managing a sailing ship of any size is a difficult and complex enterprise, which is doubtless all Forester wished him to learn.

The author describes the difficulties of naval life through frequent internal musings by Hornblower, a literary device with unfortunate side effects. It works all right the first time anyone encounters a Hornblower book: only the most callous reader would deny the man's got a terrible job. But as Hornblower progresses from miserable midshipman to Sir, and then Lord Horatio, it becomes harder to sympathize with his constant fretting and fuming. A man who's made unhappy by being knighted is simply neurotic. Not even the Beatles made such a fuss about it.

So, alas, the more success our hero has, the less interesting he becomes. It's much more enjoyable to read of Commander Hornblower battling a gale off the Irish coast while his wife Maria (poor, dumpy, stupid) is in labor back home than it is to watch Commodore Lord Hornblower pout because his second wife, Barbara (wealthy, beautiful, influential) gets invited to the Congress of Vienna while

# The art of the blurb

We've been trying to figure out what to do with this letter ever since it arrived in the office almost two months ago. It's a stunning piece of work, we're sure you'll agree, so we decided at last to print it for your delectation. But what took us so long? Well, to tell the truth, the letter threw us into a bit of a tizzy. Here we had been working for years, ink-stained wretches that we are, trying to grind out new and exciting quotes for all those quote ads that appear in your local papers, and all of a sudden along comes this letter that makes it all look so easy. I mean, if Schmalenberger and Nargassans can think up one scintillating quote after another — one scintillating, sensuous, slightly chilly, drily witty quote after another — well, how can we dare to call ourselves critics? Hell, we ought to give it up and go into advertising. At least then we'd get to make up the quotes instead of just signing our names to them.

**Schmalenberger & Nargassans Inc.**
Advertising / 364 Boylston Street Boston Mass 02116 (617) 267 2255

April 8, 1980

Mr. Steven Schiff
The Boston Phoenix
100 Massachusetts Av.
Boston, MA 02115

Dear Mr. Schiff,

On behalf of the the City of Boston, I am writing to you to request permission to use your name in a public service advertising campaign for the City's Office of Cultural Affairs. (O.C.A.)

We are producing a :30 second TV spot for O.C.A. that will promote Boston's newly revitalized theatre district and will urge Bostonians to attend the theatre more often. The spot will encourage attendance at all of Boston's theatres, from the smaller repertory groups to major shows. No one particular show or theatre will be singled out.

The visual portion of the script calls for short takes of hands at a typewriter, while a voice over will read sample theatre review comments from both local and national theatre and entertainment critics. A sampling of "reviews" which might be used are enclosed. Each would be credited to an individual critic. The final tag line to the ad, done by voice over, will be: "Great theatre is all over Boston! Fantastic!"

We would like permission to use your name in the advertisement, and credit you with one of the "review" comments. Using your name will help us make this campaign, and in turn, Boston's theatre district, a great success.

I look forward to your favorable reply, and will comtact you next week. If you have any questions, please do not hesitate to contact me.

Sincerely,

Nancy Ferguson

Nancy Ferguson
Director of Public Relations

Mayors Office of Cultural Affairs

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"Eye ravishing, utterly winning and beautiful."
"A delicious entertianment."
"One of the worlds best."
"Mesmerizing, funny and marvelously acted."
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"It's a wonderful, magical time."
"A fascinating, slightly chilly show, with dry wit and unexpected insights"
"A splendid cast" "Superb"
"Intelligent, with a cast of highly accomplished actors giving polished performances"
"A solid and satisfying story"
"Every performance is outstanding"
"Terrific, sensuous, sophisticated and beautiful"
"Zesty, satiric, should be seen by all"
"An enticingly beautiful show"
"Totally recommended, hilarious"
"The script is pure gold, outstanding"
"A landscape of pleasure"
"An exciting show"
"I would'nt have missed it for the world"
"Deeply captivating and rewarding. You will care very much about the characters"
"Consistently absorbing highly complex"

Schmalenberger & Nargassans Inc.

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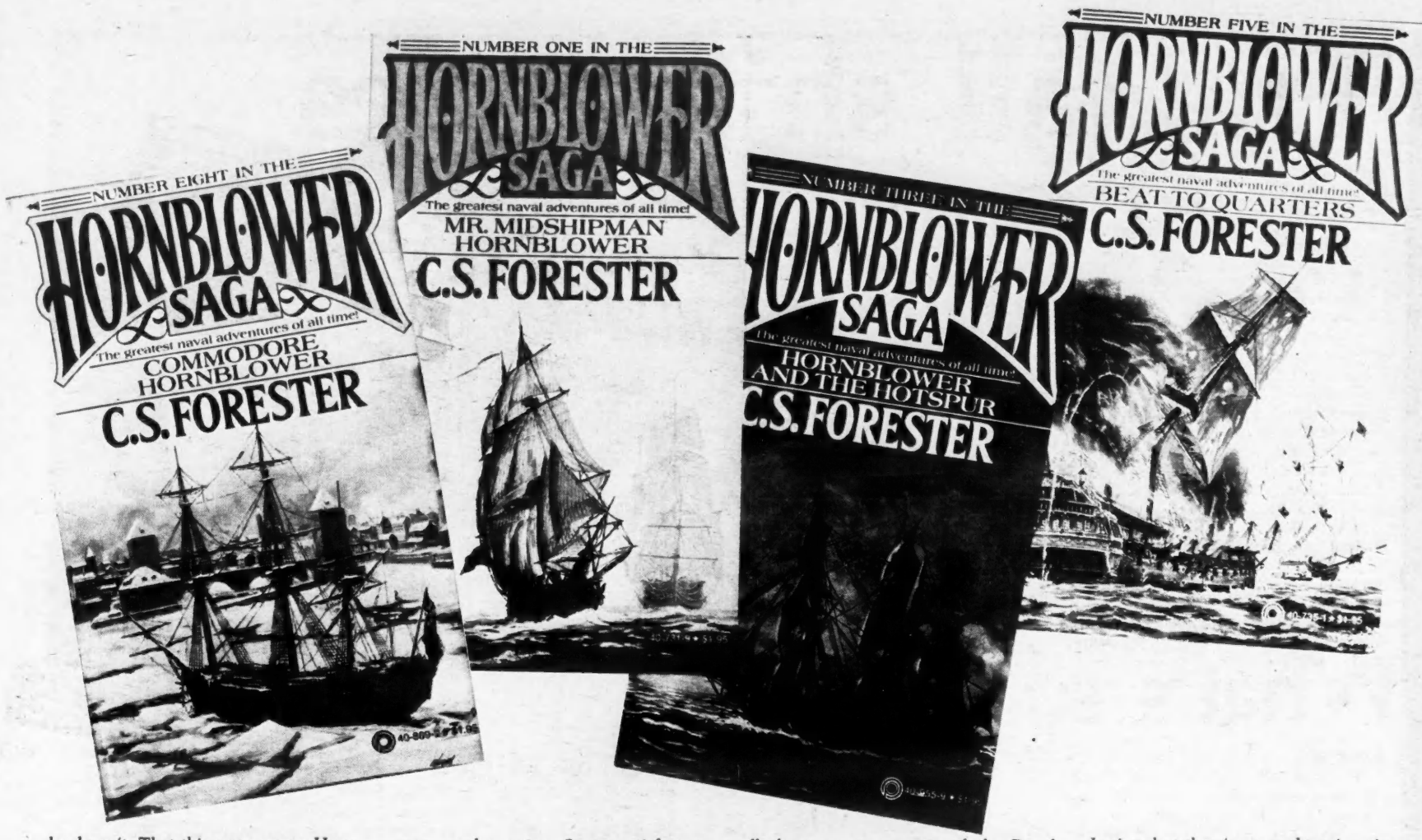



he doesn't. That this news causes Hornblower to go off to France and risk his life having an affair while Napoleon reconquers France indicates either that life in the British navy made one unstable or that Forester was running out of plot devices for putting Hornblower in the way of danger.

The novels were not written in order. Forester began in the middle of Hornblower's life, with a trilogy of his adventures as a captain. In these three volumes (*Beat to Quarters, Ship of the Line, Flying Colors*) is the essence of the Hornblower career. He goes from poor and obscure to rich and famous, captures two ships and loses one, and changes wives, through some very convenient deaths in two families. These books were written in the late '30s, when the saga of an Englishman fighting a foreign villain understandably had deeper overtones, and the author found himself with a runaway hit.

Having planned to bury the good captain, Forester found himself writing Hornblower stories for the rest of his life. This led to some amusing complications. For example, on his first assignment as commodore, Sir Horatio is sent with a small fleet to the Baltic, to assist the Russians during Napoleon's invasion. He does so superbly, hampered only by Napoleon's main army's being 1000 miles from any coastline. Later, Forester admitted he thought up this mission for Hornblower primarily because if he hadn't, history would have demanded that Sir Horatio take part in the War of 1812. Given Hornblower's standard heroics, he might well have won the damn thing, which probably wouldn't have sat well with Forester's devoted American fans (although this one wouldn't have minded reading about Hornblower's participating in the burning of Washington — just as a change of pace from his unrelenting nobility).

No, Hornblower's enemies remain exclusively Spanish and French, where, it can be guessed, these books are not widely read. And Hornblower's enemies are another problem with the series. Simply put, they are too faceless to seem as rotten to us as they do to him.

The English characters in these books are always referring to the French tyranny, the evil genius of Bonaparte and the like, but very little evidence is presented of Napoleon's wrongdoing. His chief villainy seems to be his desire to shoot Hornblower the minute he can get his hands on him, which seems perfectly reasonable under the circumstances. There is a French character representing the *ancien regime*, the Comte de Gracay, who gives the primary denunciation of Bonaparte. Interestingly enough, his ultimate proof of the Corsican's malice (that sort of language can get contagious) is conscription. Since Hornblower routinely kidnaps sailors to man his ships, it would seem hypocritical for him to make the same condemnation. So no satisfactory French villains ever appear. They are just the enemy, unseen and uninteresting.

This *pro forma* hatred of Bonaparte leads to one historical howler, in which Hornblower wonders at how the Irish would rather be under French rule than British. Since early 19th-century British rule in Ireland included such policies as systematic starvation, one wonders in turn at how a British officer could have any doubts.

In the main, though, Forester is careful to show that England and her allies were far from models of good conduct. As a 20th-century moderate plunked into the start of the 19th century, Hornblower is constantly having inner qualms over floggings, hangings, inner corruption and all the unsavory aspects of the Royal Navy in its glory. These qualms may help make him a more sympathetic figure, but they definitely slow up the action.

And action is, after all, the point of the entire series. In Great Britain, where military nostalgia is a major industry, it's easy to imagine that Captain Horatio Hornblower could serve as a sterling example of past triumph and glory. Here in the States, where not one in 10 persons could name a battle in the Napoleonic Wars save Waterloo, there is markedly little traffic in War of 1812 literature. Of course, we lost that one, but it's still true that Americans seem to prefer their military fantasies to be those of some other country. We think of sailing the Spanish Main, or joining the French Foreign Legion, but there's no modern American equivalent of romance adventure in the armed services, except perhaps serving at Fort Apache with the cavalry. Accounts of American military exploits abroad, or even during the Civil War, have tended to the harshly naturalistic ever since World War II.

Which is probably a good sign for our national maturity, but probably also explains why Pinnacle thinks this particular reissue will do well. It's a safe bet Hornblower will find his way into a good number of new summer homes (which, by the way, is where I read my first book of his exploits some 20 years ago). One only hopes the number of small boating accidents doesn't rise drastically as a result. ●

# Changing directions

*George Mansour*

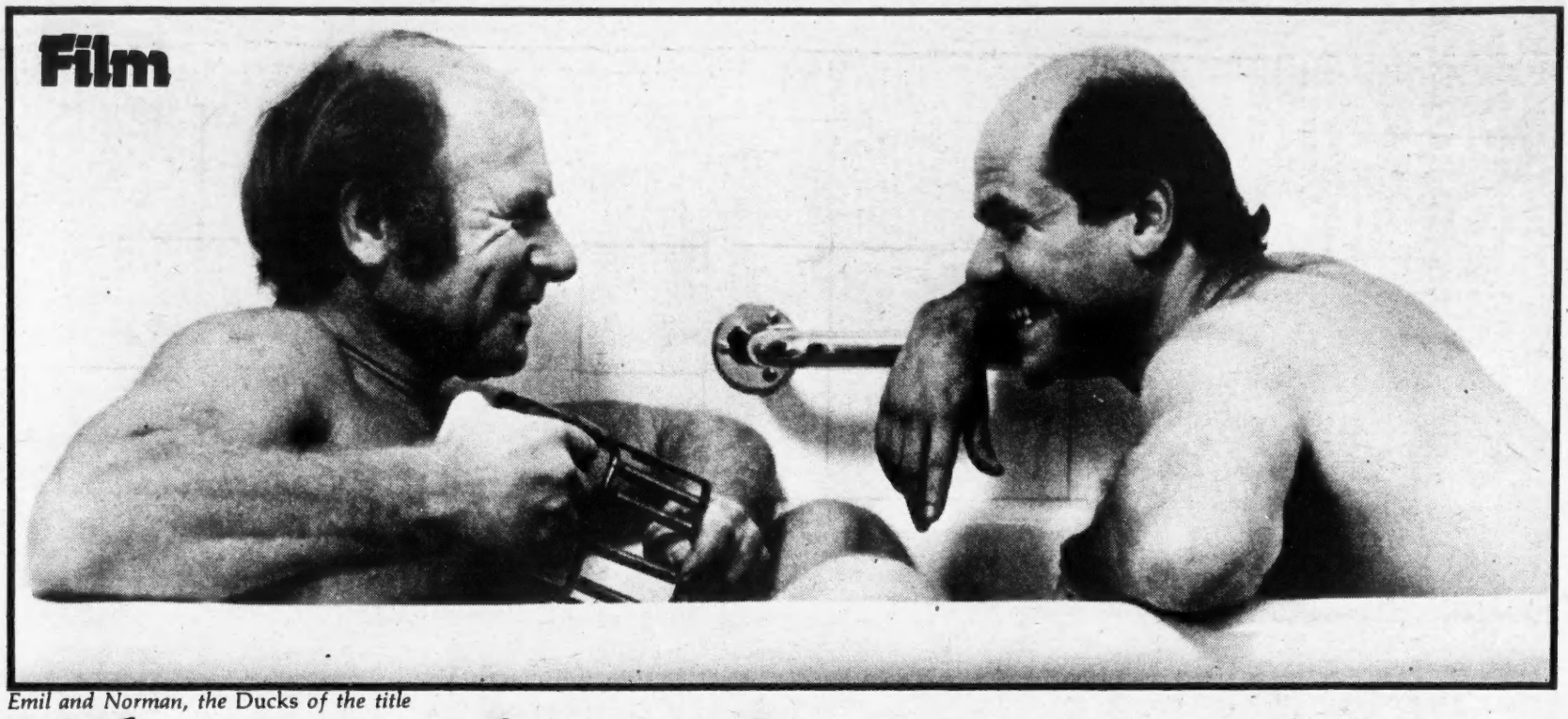
Alternative cinema has always had a hard time in Boston, but, somehow, new ventures have compensated for the failed ones. Now, while film-lovers are still adjusting to the loss of Bill Holodnak's two-screen Central Square Cinema last March, two of the area's more adventurous houses have announced additional changes. On May 23, Off the Wall, purveyor of the short subject, left its location near Faneuil Hall, and it plans to return to Cambridge (location as yet undisclosed) with a more flexible programming policy. Meanwhile, up on Commonwealth Avenue, the Nickelodeon has just announced suspension of the repertory format in its smaller theater.

Ironically, both cite the gap left by the Central Square as reason (in addition to economics) for the changes. And for Off the Wall, wear and tear was another factor. "Sticking with shorts is a noble kind of thing," says Larry Silverman, who runs the enterprise with partners Michael Nicholson, David Mendelsohn, and Jay Berman. "It takes as much time to book one short as it does to book a feature. In terms of logistics, quality, and economics, the demands are staggering." Silverman and his partners were never really happy with the Faneuil Hall location (for one thing, rent was about six times that of their original Cambridge location), and look forward to getting back to Cambridge, where the audience is more receptive to their programing style. Provided that financing comes through, the new location should be ready in about six weeks. There, Off the Wall will return to a more relaxed set-up (patrons will sit at tables and refreshments will be served). Feature-length films will be emphasized and shorts reduced to about one-third of the program. On the schedule are "Demon Lover Diary," which documents the making of a low-budget shocker, and a film about guitarist Les Paul.

The new policy at the Nickelodeon is essentially a matter of quantity rather than quality. They'll still be showing "unusual" first-run features, such as *The Private Files of J. Edgar Hoover*, *Salo*, and *Stony Island* (which will be one of the first offerings under the new format), but the runs will be open-ended rather than limited to three days. Programer George Mansour mentions the large capacity of the theaters, and the difficulty of making the public aware of new films when they are booked for so short a period. "It came down to going this way, or relying on films like *Women in Love* and *King of Hearts*. Frankly, this is more exciting and the upside potential is much greater." Mansour also hopes to continue with some more traditional films in the schedule — such as *The Women* and *The Boys in the Band*, two of the big hits of the season. A return to repertory is a possibility for the Nickelodeon, but it would probably entail splitting one of the theaters in two.

Unfortunately, both Off the Wall and the Nickelodeon are filling the first-run gap left by the Central Square — but there's another gap to fill. No one, not even the Coolidge Corner or Holodnak's Brattle, exhibits the kind of exotic older films that the tiny Central Square could afford to show. Personally, I won't be happy until someone starts offering things like Janet Gaynor in *Sunnyside Up* on a regular basis.

— Alan Stern



*Emil and Norman, the Ducks of the title*

# What's so funny?

## Henry Jaglom's *Sitting Ducks* is a standing target

by Stephen Schiff

**SITTING DUCKS. Written and directed by Henry Jaglom. With Zack Norman, Michael Emil, Richard Romanus, Patrice Townsend, and Irene Forrest. At the Nickelodeon.**

Is my memory playing tricks on me? Or was there once a time when independent filmmakers shunned the commercial mainstream because they wanted to create brave, difficult works that none of the "majors" would take on? Failure be damned, they would proclaim; they had something that needed saying, and the system wasn't going to shut them up. Sometimes the results were interesting: an *Easy Rider* or a *Putney Swope*. Sometimes there were even works of genius, like *Mean Streets*. And sometimes, of course, there were abysmal failures: murky, pretentious "statements" like Jaglom's two studies of madness, *A Safe Place* and *Tracks*.

Of course, a few rugged individualists are still out there, making independent films that put most Hollywood "product" to shame. But more and more, the independent stream is jammed with commercial cheapies — nickel-and-dime horror movies, soft-core porn, hack-'em-ups — movies that use their independence to make a lot of money and get out fast, without having to answer to (or pay) studios and national distributors. Even some of the venerable *artistes* of the independent movement, it seems, have realized that independence can be lucrative. Henry Jaglom, for instance — a man I had thought incapable of creating a light-hearted entertainment — may finally make some money (and even attract the cult following he's claimed for years) with his latest film, *Sitting Ducks*, which is certainly light-hearted, if not always entertaining. Jaglom put together his first two films independently because that was the only way he could get them made. But according to the promotional material, three major studios gave him offers for the rights to *Sitting Ducks*, and he refused them all. His new film isn't about madness or Vietnam or the death of American innocence or any of the other weighty subjects Jaglom has explored so drearily in the past. This movie is nothing more "difficult" than a caper comedy — and a very mild caper comedy at that. *Sitting Ducks* is about a pair of bumblers who steal some $725,000 from the New York Mafia and then hightail it to Miami, laughing and loving, as the saying goes, all the way. And there's almost always an audience for caper comedies — just as there is for horror movies or hack-'em-ups.

Of course, Jaglom doesn't consider *Sitting Ducks* a mild caper comedy. He considers it "the first authentic comedy of the '80s." Or at least his promo material does. It quotes Jaglom thus: "I think I've really found a form that works for me in *Sitting Ducks*. I'm fascinated by people's obsessions. They can be sad and moving, as in my earlier films, but they can also be very, very funny. And with comedy it seems you can really make people look at things that they wouldn't otherwise want to deal with." Jaglom is evidently not his own harshest critic.

As pleasing as *Sitting Ducks* sometimes is, I don't know of anything in it that I "wouldn't otherwise want to deal with." Maybe Jaglom's talking about those obsessions. Sidney (Zack Norman) and Simon (Michael Emil), the aforementioned bumblers, are both obsessed with money and sex. But then there's nothing terribly *outre* about that, is there? Of course, Simon is also a bit of a health nut. He has a dozen little exercise gizmos that he works out with in the bathtub, and in one scene he prepares for dinner by gulping down a few fistfuls of vitamins. Later, trying to impress a prospective lover, he opens his suitcase and reveals a vast and glittering collection of vitamin bottles. If you think about it, you'll realize you've seen these scenes before, only with liquor instead of vitamins.

In fact, there's almost nothing in *Sitting Ducks* that you haven't seen before. Yet, the movie feels original, because Jaglom has turned his caper comedy inside out: the caper itself is the film's most dispensable element. What little there is of plot is predictable, implausible, and full of holes, though it's pleasant to be spared the minutiae of heist-planning and all the usual close calls and near-misses. The important thing in this movie is the comedy of character. Michael Emil and Zack Norman are, in real life, businessmen; Norman, in fact, was one of the producers of Jaglom's *Tracks*. Apparently, they enjoy a sort of Laurel-and-Hardy relationship offscreen as well as on; they presumably enliven their friends' cocktail parties with their off-the-wall conversations about the proper way to eat chicken and play chess and pick up women. Certainly, they enlivened *Tracks*. While Dennis Hopper, as a Vietnam vet gone bananas, caromed through the train on which the movie was set, Emil and Norman were on board as supporting characters. And they were the best thing in the picture. Both are bald and stocky and both are familiar-looking: Norman because he's a dead ringer for the British comedian Terry-Thomas, and Emil because his features are so vague and timid and whimsical that you feel they could be rearranged or turned around or placed upon the face of a child; Emil is Mr. Potato-Head incarnate. Temperamentally, these two are opposites, and so are the characters they play. Sidney is a blowhard and a braggart, a confident, fast-talking gambler who yearns for glory and wealth and power, and trusts even his stupidest impulses. Hunted by the mob, Sidney enters a bar, flashes a wad of bills, and orders drinks all around; he boasts about his limousine and fantasizes about becoming "a world power" — all at the top of his lungs. This peculiar alloy of bluster and dim-wittedness terrifies his nervous partner, Simon, who watches Sidney's antics with growing alarm. Simon, you see, is a fussy sort of fellow, proud but paranoid, and he thinks the paranoid sensibility the only one that makes any sense. The collector-accountant for a Mafia gambling operation, Simon has absconded with one day's collections, and he and Sidney have hidden the money in the tires of a limousine, which they intend to drive to Miami; there, Sidney has arranged a plane to Costa Rica. Simon is worried; Sidney's plans seem badly laid, and Simon doesn't find it a bit reassuring that his partner keeps telling him everything's okay because they're rich now. Nor is it any comfort when Sidney picks up a singing gas station attendant named Moose (the talented Richard Romanus, who was the loan shark in *Mean Streets*) and offers him $4000 to be their chauffeur. Simon knows he and his sidekick aren't cut out to be criminals. Doesn't Sidney realize the mob has ears everywhere?

Writer-director Jaglom has scarcely written or directed this movie, and what's charming about it is its scruffy, improvised tone. Emil and Norman seem to be making up their characters as they go along, and so the dialogue never feels "written" and the jokes are hardly jokes at all.

*Continued on page 10*

# Trailers

## GORP

In *Gorp*, a bald *Meatballs* rip-off that will probably be the last American International exploitation picture, a group of summer campers watches a movie, and we're treated to a clunky but resonant clip from that early AIP classic, *I Was a Teenage Werewolf* (1957). When a shockingly young Michael Landon, complete with pompadour and letter-jacket, sneaks a peek at foxy Yvonne Lime working out on the parallel bars, he sprouts hair and fangs in an outburst of repressed libido. One nice thing about a repressed social climate: it forces moviemakers to resort to metaphor. It's a procedure for which one could wax nostalgic when watching a film like *Gorp*, whose desperate explicitness about the lusting teenage id proves anything but resonant. *Gorp*, which concerns the depredations of the raunchy kitchen staff at threadbare Camp Oskemo, goes in for lots of constipation and masturbation jokes. There are running sight gags about a kid who obsessively pops his pimples and about a salad chef who sneezes into the food. Adolescent mating rituals are reduced to a grunted, "Wanna fuck?" and to interludes of herky-jerky copulation (fully clothed) behind a convenient bush. And after a camp official is hit in the face with a shovelful of cowshit, his commanding officer wittily informs him that he smells like shit. A laff riot.

*Gorp* qualifies as some sort of first, however, since the summer camp depicted is an entirely Jewish affair, complete with a dim rabbi and some dumb jokes about pork. Anti-semitism may not be the culprit, since the credits are mostly Jewish, too: from writer-producer Jeffrey Konvitz (who wrote *The Sentinel* in his previous incarnation as a hack novelist) to director David Ruben. So this is what — *Animal House* in the Catskills? Whatever it is, there are some talented young performers mired in it: Dennis Quaid, who was the troubled former jock in *Breaking Away*, and Fran Drescher, repeating her hot-to-trot JAP shtick from *The Hollywood Knights* and *American Hot Wax*. When Crassness is all, talent is a luxury and an anachronism. A movie like *Gorp* drags everyone down, actors and audience alike. *In the suburbs.*

— David Chute

## DON'T ANSWER THE PHONE!

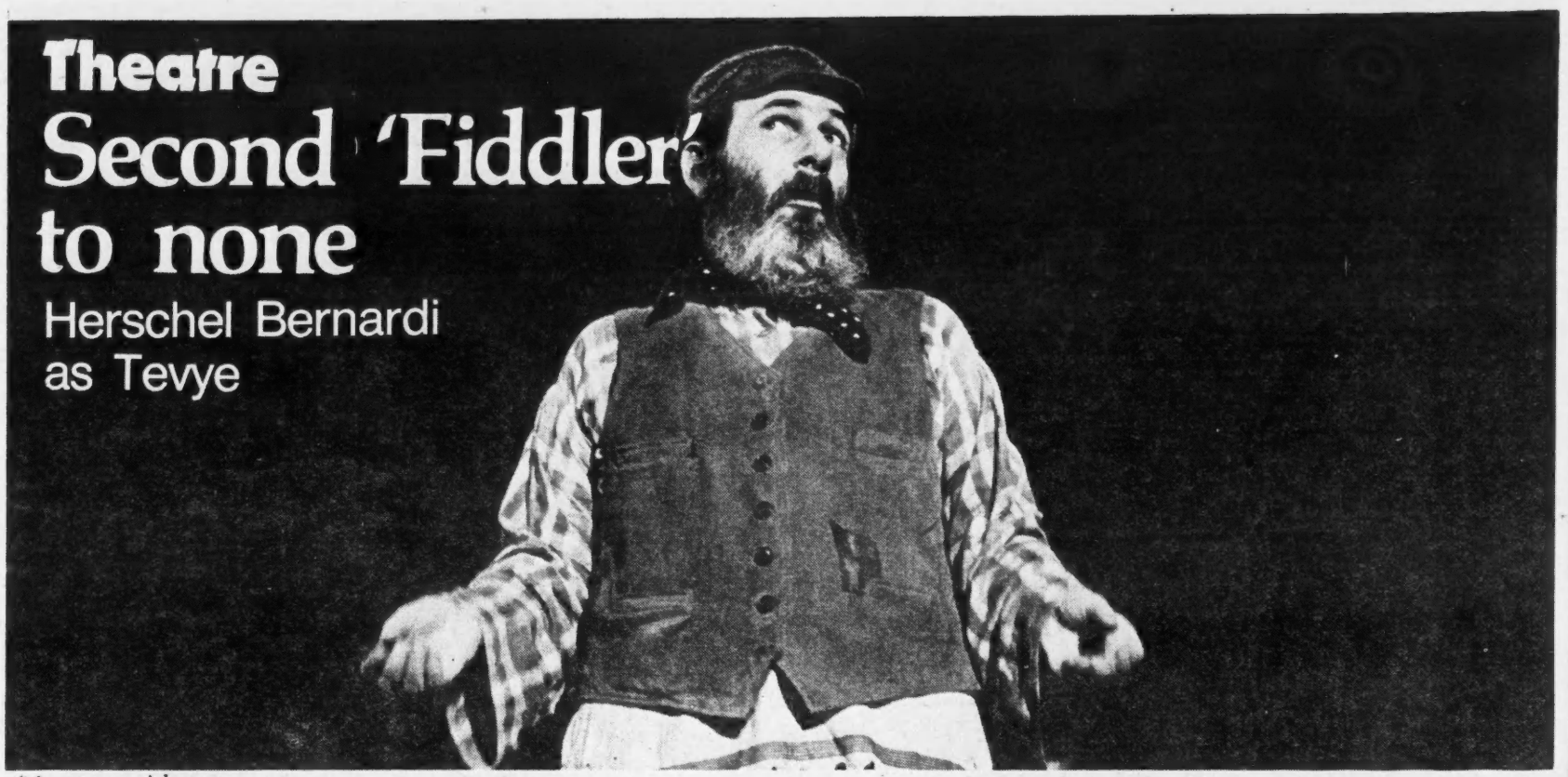
A sweaty, barrel-chested sex maniac giggles with excitement while ripping the upper garments from a succession of buxom women, and then strangling them with a pair of pantyhose. As the victims gasp their last, their bare breasts bob invitingly. "Is there evidence of sexual assault?" inquires one of L.A.'s finest. "Every orifice she's got," quips the medical examiner, with the knowing leer of a blue comedian. Playing the killer (who is shown stalking the Hollywood porno district, working out with weights, and lighting votive candles before a private shrine) Nicholas Worth hams up the standard twitch-and-drool routine to such a degree that *Don't Answer the Phone!* could, in a pinch, be taken as a send-up. Indeed, it's probably best for one's peace of mind to think of filmmakers Robert Hammer and Michael Castle as John Waters-style sleaze parodists. I stifled a snicker or two during an earnest sequence in which a celebrity shrink (Flor Garrish: a perfect name) suggests that the maniac exhibits "the classic symptoms of scar tissue on the brain." However, the cop in charge of the case (played by Adam West look-alike James Westmoreland) is having none of "this mumbo-jumbo psycho crap." At the crucial moment, he simply whips out the inevitable .357 Magnum, and decorates the lawn with the loony's guts. "Adios, creep," he sneers. Yes, laughter is probably the healthiest response. But it isn't always possible to dredge it up — not when we're being asked to relish images of doomed women bound in leather, like the centerfolds in a bondage magazine. *Don't Answer the Phone!* assumes the tastes of sociopaths in its viewers, and ends up insulting them — or else making them feel like slime, for responding in spite of themselves. *At the Cheri and in the suburbs.*

— David Chute

# Theatre

# Second 'Fiddler' to none

## Herschel Bernardi as Tevye



*If he were a rich man . . . .*

by John Bush Jones

**FIDDLER ON THE ROOF. Book by Joseph Stein. Music by Jerry Bock. Lyrics by Sheldon Harnick. Directed and choreographed by Jerome Robbins. Musical direction by Kevin Farrell. Settings by Boris Aronson. Costumes by Patricia Zipprodt. Lighting by Ken Billington. With Herschel Bernardi, Rhoda Gemignani, Hope Katcher, Donalyn Petrucci, Liz Larsen, Ruth Jaroslow, Michelan Sisti, James Werner, Paul Lipson, Fyvush Finkel, Alvin Myerovich, Ken LeRoy, Joel Robertson, and Jay Fox. At the Music Hall, Tuesdays through Sundays, through July 6.**

*Fiddler on the Roof*, Harnick and Bock's 16-year-old musical celebration of survival, is surviving very well indeed at the Music Hall. Against the social background of the Czarist anti-Jewish pogroms early this century and the pictorial background of Boris Aronson's Chagall-like settings, the tale of Tevye and his daughters seems hardly a revival at all, but a show that's continued to live across the years with the same zest for life as the inhabitants of Anatevka it portrays.

For a time, as I watched this almost uniformly excellent touring company, headed by Herschel Bernardi and directed by Jerome Robbins, who staged the original Broadway production, I thought my own ethnic heritage might be blurring my critical view. But as I looked at the audience about me, I noticed the eyes of "eths" from Irish to Asian were as misty as mine. Obviously, you don't have to be Jewish to like *Fiddler*. Parts of it may be schmaltzy, but at least it's honest schmaltz.

*Fiddler*'s honesty is, I think, the main reason for its staying power as a musical. Perhaps Harnick and Bock's major contribution to American musical theater is their writing of lyrics and music that authentically capture period, locale, and ethnicity. In *Fiorello*, for example, La Guardia's campaign song changed language, musical arrangement, and even instrumentation as the mayor traveled from "American" to Italian and then to Jewish New York neighborhoods. And in *Fiddler*, traditional Jewish- and Russian-inspired melodies make for a score that virtually *can't* become dated. It sounded like something more than your run-of-the-mill mid-'60s musical when it opened, in 1964, and it still does. If you don't think Jerry Bock is precise about authentic musical scoring, just listen to the counterpointing of Jewish and Russian rhythms in "To Life" — which is, incidentally, nicely underlined by Robbins's contrasting choreography for the two groups of men.

Just as honest as the music is *Fiddler*'s humor and pathos. It all springs naturally from the characters and their situations. This is a musical about life on the edge — the *shtetl* Jews, perched as precariously as a fiddler on the roof, laugh in the face of poverty and imminent expulsion. "Maybe that's why we always keep our hats on," quips Tevye when the order comes to move.

And centering the shaky lives of these people, like a spiritual gyroscope, is, of course, tradition. As Bernardi's Tevye loses two daughters to marriages made by love, not by a matchmaker, an audience is treated to his wonderfully amused resignation to the bending of tradition; but when the third marries a gentile Russian, his wrath is terrible as he refuses to let tradition break. And Bernardi's performance is more than equal to the full range of feelings the part demands.

While I'm not sure I'd want to be stuck in the cheap seats on top at the back — God may see Tevye as a speck, but I don't want to — *Fiddler*, brimming with life and decently miked, is a musical big enough to fill the Music Hall. And that's about as big as they come. ●

# Scenes from a movie

## Bergman's *Persona* on stage

by John Engstrom

**PERSONA, based on the Ingmar Bergman film. Adapted, directed, and designed by Vlada Petric. Lighting by Michael Harris. Music by Martin Marks. With Dara Calenic, Brooke Myers, John O'Connor, William Curtis, and Deborah Guzzetti. At the Agassiz Theater, Thursdays through Saturdays through June 7.**

It's hardly surprising that many Ingmar Bergman films are haunted by the theater, for his stage productions are far more numerous than his films. In these, his themes, characters, imagery, and sometimes even color schemes are often very theatrical — for instance, the red design of *Cries and Whispers*, taken directly from his staging of *Hedda Gabler*. And his stock-company is composed of actors with whom he has worked extensively in the theater.

But how has Bergman's filmmaking influenced his theater work? This is more difficult for Americans to determine, as not one of his stage productions has yet been seen in this country. Now, with Bergman's "exclusive permission," Harvard professor Vlada Petric, who is also the curator of the Harvard Film Archive, has produced a stage adaptation of Bergman's 1965 film, *Persona*. He calls it "a stage variation on the Bergman film" and uses not only most of that screenplay but interpolations from *Wild Strawberries*, *The Silence*, *Face to Face* and *The Rite*. The result is easily dismissible as pretentious academic twaddle. But there is perhaps some point to trying to determine *why* it does not work, in terms of the relationship between film and theater. So, gritting my teeth — what's left of them after sitting through the production — here goes.

*Persona*, of course, concerns a *folie-a-deux* between a mute actress, Elisabeth Vogler, and her vivacious young nurse, Alma; during the film the two women become so close that their identities merge. Bergman's portrayal of this complex relationship is a triumph of pure cinema, effortlessly combining a range of elements — dialogue, sound, photography, acting, music, editing — without assigning undue prominence to any of them. Now, if you adapt *Persona* for the stage, you must of necessity remove two of these aspects — dialogue and acting — from the ensemble. And the inevitable result is a loss of complexity — it's like an opera libretto performed without the music. Worse, it casts Bergman the dramatist in a very unflattering light. For his dialogue, which is serviceable in the context of his movies, sounds hilariously arcane when spoken in English in the theater. (Petric has transferred huge slices of the screenplay, inserting scarcely any original dialogue.) To hear an actress, apparently deadly serious, utter a line like "This irresistible desire to find ourself brings us to the abyss of our self-destruction," not only elicits justified titters from the audience, it brings to mind the Bergman parody, *The Dove*.

Another problem with staging *Persona* is that it has to do with the subtle interplay between the conscious and the unconscious, and this interplay is conveyed in visual terms. In the theater — which is, let's face it, a less visual medium than film — the unconscious is extremely difficult to evoke. Just ask that other Swede, Strindberg. Director Vlada Petric, who is very much concerned with dreams and the subconscious (he teaches a course at Harvard called *Film and Dreams*), has scrounged for theatrical equivalents of Sven Nykvist's miraculous black-and-white photography. Unfortunately, none of his devices are original; they're all copped from Bergman at his portentous worst. The clock of destiny (one of the set-pieces) tick, tick, ticking away; the pounding heartbeat on the soundtrack; the dream sequence in which the actress sees herself being nailed into a coffin (from *Face to Face*) — we've seen, and heard, it all before. And the most theatrical device in *Persona* is, perversely, omitted altogether: the letter in which Elisabeth mocks Alma. The omission blurs the turning point of the drama, making for some confusion. And the sequences that *are* included are either treated quite literally — Alma's heated description of an orgy on the beach — or ineptly staged — the climactic fight between the two women, which comes off as a lampoon of those mute, sullen lovers' quarrels that, in Bergman, invariably end in fisticuffs.

Perhaps someone unfamiliar with Bergman would get a good deal more out of this *Persona*. But to me, nothing about it makes much sense. Least of all the casting. Elisabeth is played by a Yugoslav actress who is plainly old enough to be Alma's mother; and otherwise, the two women are so utterly different in looks and demeanor that there's never much chance of their "doubling." (In the film, of course, the merger of Liv Ullmann and Bibi Andersson is accomplished through tricks of photography and editing; that won't work here.) The irony, of course, is that Petric hasn't really done anything to Bergman that the director, at his worst, hasn't done to himself. ●

*Brooke Myers and Dara Calenic in* Persona

# Music

# The Horne of plenty

## What's a couple of octaves now and again?

by Lloyd Schwartz

You wouldn't have to count all your fingers to add up the number of times Marilyn Horne had sung in Boston before this month — two Sarah Caldwell productions in the '60s; three performances with the Met on tour; and two solo recitals at Symphony Hall, the most recent eight years ago. So we were doubly blessed to have her here twice in one month — in a full-scale recital at the Opera House to benefit the financially troubled Newport Opera Festival; and in her first local appearance with the Boston Symphony, WGBH night at Pops, under John Williams (she sang once with the BSO at Tanglewood 11 years ago).

*Marilyn Horne*

Horne has had a peculiar career, which shouldn't be so surprising given her almost anomalous vocal category: coloratura-lyric mezzo. This is the range and style of Malibran, Viardot, and Grisi — the legendary 19th-century prima donnas who sang the fiendishly florid roles of Rossini, Bellini, and Meyerbeer so seldom performed today. In this century, the most notable coloratura mezzo before Horne was Conchita Supervia, whose recordings in the '30s of Rossini arias and of Carmen, another Horne role, remain singularly impressive — the Rossini unsurpassed, the Carmen rivaled only by Callas's. Actually, Horne had been highly thought of long before the unveiling of her low-register coloratura, for her clean musicality, wide range, focused tone, and superb diction in modern and early music. Stravinsky was one of her admirers, and she can be heard singing Gesualdo madrigals on the Columbia record that includes Stravinsky conducting his *Monumentum pro Gesualdo*. In 1954, she dubbed the singing voice of Dorothy Dandridge in the movie version of *Carmen Jones*, singing "I go for you, but you're taboo" (the *Habanera*) and "Dere's a cafe on de corner" (the *Seguedille*) in stage-Negro dialect. The big breakthrough, however, didn't come until the early '60s, at Carnegie Hall, in her first performances of Bellini and Rossini with Joan Sutherland. She sang Sutherland's *son* in a concert version of *Semiramide* in 1964 (repeated on stage the following year here for Sarah Caldwell). People expected Sutherland's trills; they didn't expect Horne's — or her two-octave plunges into the baritone register. And then there were all those other musical qualities not generally associated with coloraturas.

On stage, Horne was less impressive. Pregnant and wearing a fake beard, she looked absurd as the young Assyrian captain in *Semiramide*. Her Carmens were notable for their lack of vulgarity, their elegant singing. But instead of a convincing character, she presented a sequence of Bizet arias in different moods. Her Symphony Hall concert in 1972 was even less satisfying. She wanted to prove she was a "serious" singer and scheduled only one Rossini extravaganza, but her *lieder* singing didn't arouse much enthusiasm. She did de Falla's *Seven Popular Spanish Songs* (more Supervia repertory) and, unlike most singers, sang all the notes; but she didn't understand all the words, as she announced her own incorrect translations, and missed the flavor. She's never quite repeated the sensation of those *Semiramide* concerts 16 years ago, though she's had many successes and remains one of the most gifted and respected singers in the world.

Last fall, she was reunited with Sutherland on national TV, *Live from Lincoln Center*, and their duets (including one of the big *Semiramide* numbers) were spectacular. While Sutherland seemed to be fraying, Horne had never sounded better — full of energy and style, but with a new restraint, simplicity, and *inner* quality in such tender pieces as "Jeanie with the light brown hair." This impression was mostly reinforced at Pops, especially by "Beautiful Dreamer" and two "seduction" arias — the not-unexpectedly refined *Habanera* and *"Mon coeur s'ouvre a ta voix"* ("My heart at thy sweet voice," from Saint-Saens's *Samson et Dalila*). The withheld melodrama and tonal luxuriance made the sensuality all the more convincing and irresistible. An old-fashioned high B-flat interpolation at the end of Dalila's aria (actually Samson's note) broke the intimacy — perhaps an attempt to goose the inattentive Pops audience, or a revolt against a startlingly noisy TV lighting technician fiddling with a gel in the balcony.

One of the surprising failures was *"Una voce poco fa"* (Rosina's minxish aria from *The Barber of Seville*), a piece eminently suited both to Horne's temperament ("I'm pliable and sweet, *but* . . . .") and to her voice, since Rossini wrote the part for a mezzo and it is not often sung in its original key. The two-octave drop is one of Horne's trump cards (like Montserrat Caballe's high pianissimos), though she sometimes overplays it, as here. The witty and dramatic turns were undercut in being underlined, *heavily*, by tricky and obvious lighting changes. But the real problem was in Horne's comic timing. She evidently learned to play with the viperous little *"Ma!"* ("But . . . .") that signals the turning point in the aria by listening to Supervia and Callas. As with the lighting, we knew too well what was going to happen before it happened. Clever, threatened, surprising Rosina seemed as calculating as an opera star.

The Opera House audience, in spite of beepers, candy-wrappers, and shopping bags, was there to hear Horne, and it was easier to hear (Horne's is not a massive voice). The program was astonishingly varied and ambitious, and, except for some hastily retreated-from loud high notes, the voice was in impressive condition. There were a group of 17th- and 18th-century pieces, a Richard Strauss set, a long *scena* from Rossini's *Tancredi* (one of Horne's biggest recent hits), and sections devoted to Italian and French arias. The Strauss was the least successful — Horne's brilliant tone lacks the warmth necessary for real *lieder* singing. The best of these was "For 15 pfennigs," a comic narrative, with dialogue, ending in a stalemate between a marriage-bent maiden and an infatuated clerk. Horne's contrasting timbres were put to good use, especially her masculine-sounding chest voice. (It's not surprising she sings so many trouser roles.) In many ways, the Baroque section was the most impressive. She began Purcell's "Sweeter than roses" gloriously, by pulling a long-held note as if out of the very air and letting it swell into fullness. And in "I attempt from love's sickness to fly" (from Purcell's *Indian Queen*), she movingly contrasted the flamboyance of the first repeat with the slow, hushed privacy of the second. The words are: "I am myself my own fever," and both her ardor and her torment were believable. A series of chromatic, "weeping" trills in a Vivaldi aria ( *"Fonti di pianto"* from *Orlando Furioso*) were dazzlingly but tenderly articulated. The sequence ended with a showpiece by Giovanni Lampugnani, appropriately called "Proud of myself" (*"Superbo di me stesso,"* written for a castrato). These, the *Tancredi* selections, and the well-known *brindisi* from Donizetti's *Lucrezia Borgia* are pieces in which Horne, in this generation at least, has no competition — now not even from her own earlier recordings. Martin Katz, her accompanist, was also at *his* best here — vigorous yet sensitive, sympathetic, and accurate.

The French arias, too, had the glamor of challenging the memory to find a greater coalescence of singer and song. The two Page's arias from Meyerbeer's *Les Huguenots* (*"Nobles Seigneurs"* and *Non! Non, non, non, non!*") swung with a slyly Gallic, finger-shaking naughtiness. And their infectious confidence became the perfect foil for the beautifully spun-out lyricism of the lament, *"O ma lyre immortelle,"* from Gounod's *Sapho*.

Not everything, however, felt so traditionally "right" — or without complication. The familiar *"Stride la vampa,"* Azucena's aria from *Il Trovatore*, for example, didn't sound all that familiar (except for Katz's "Anvil

*Continued on page 10*

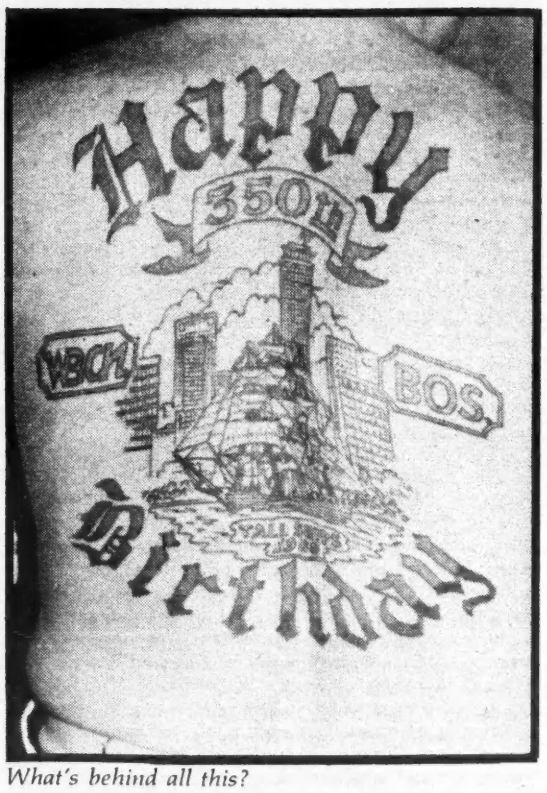
# Cellars by starlight

## 1001 Arabian nights: No jazz, please, we're Saudis

by James Isaacs

Today's lead-off item admittedly has little bearing on musical developments hereabouts (unless, of course, some Boston-based *artistes* are thinking of gigging in Saudi Arabia), but, in light of the recent flap over *Death of a Princess*, I think it is of more than sufficient local interest. According to the May 19 edition of *Newsbeat*, a lively flack sheet sent to media types by Elektra-Asylum Records, the Mingus Dynasty band experienced some "trouble in the East" (to borrow the title of an Ornette Coleman composition) not long ago.

Slated to play the music of the late Charles Mingus at the International Hotel in Riyadh, Saudi Arabia, the group quickly found themselves in dutch when drummer-leader Dannie Richmond was fined $130 for a skin-mag discovered in his suitcase by customs officials. Then the two scheduled Dynasty concerts evoked howls of protest from Saudi traditionalist elements, led by the Society for the Preservation of Virtue and Prevention of Vice (perhaps the US State Dept. should have instead exported the Firehouse Five to placate the moldy figs). The newspaper *Ad-Da'Wa* assailed "hotels with foreign names" that encourage the presentation of *decadent western music* (italics mine), and was especially incensed that tickets had been sold to women. The performances were canceled, although 700 tickets were reportedly sold




*What's behind all this?*

in advance (a jam session between Dynasty and some Arab musicians later took place privately, however). With the wanton beboppers banished, cosmopolitan Saudi males were again free to engage in more accustomed leisure pursuits, such as price gouging, and cutting off the digits of thieves.

* * *

For some time we've been suggesting that the record industry begin pressing EPs again, in order to help

# Keeping up with Jones

## He speaks many languages

by Ron Wynn

*Quincy Jones*

America's hottest, most versatile, and, perhaps, most imaginative pop producer comes from a swing-era/mainstream jazz, earthy R&B background. His credits include film scores such as *The Pawnbroker*; touring, arranging, and conducting with both his own band and the Lionel Hampton and Count Basie orchestras; and a stint as a vice-president at A&M Records. Quincy Jones currently heads his own label, Mowest, and produces Michael Jackson, Rufus and Chaka Khan, and the Brothers Johnson, all of whom topped the charts in the last year (Jackson's *Off the Wall* was perhaps the dominant black pop album of 1979). As Jones moved from straight-ahead jazz to unabashed, crossover pop, he survived brain surgery (which he never discusses publicly) and the harsh attacks of his former compatriots (Max Roach once called him a "musical whore").

But Jones has refused to heed his critics. Unlike glossy jazz-pop that's little more than elevator music with a double-tracked conga or jazz-rock that does little more than graft rock guitar onto a 1964 Coltrane solo, Jones's music is simple. The rhythms are often striking; his melodies are pleasant but not limp. Still, his short selections can occasionally include improvised sections, African or Latin elements, and gospel or cabaret vocals. Staying miles away from such idioms as New York boogie, synthesizer disco, or Southern funk, Jones's compositions are nonetheless gutty, with a basic toughness that distinguishes them from the black bubblegum of a George Duke or a Lenny White. The plodding ostinatos, pseudo-dance beats, and string overkill that are often the jazzman-turned-popster's curse are not Jones's. Rather, the meticulousness of his big band training can be heard in the disciplined but invigorating horn lines and backdrops on Rufus's latest album, *Masterjam* (MCA), or the Brothers Johnson's *Light Up the Night* (A&M).

Jones moved fluidly from jazz to pop precisely because he never recognized such distinctions. In the '60s, he was equally at home producing and arranging jump blues for Basie and writing sanctified soul for Ray Charles. His arrangement of Charles's seminal hit, "I Can't Stop Loving You," had the half-remorseful, half-prophetic vocal come up under a sorrowful, droning choir and then had both offset by lush strings: an early display of Jones's juggling of radically different elements. Jones's big-band albums of the '60s, such as *Live at Newport 1963* (recently reissued on Trip/Mercury) not only navigate his brass and reed sections smoothly through fiery charts but also show off a variety of blues modes — Ellingtonian slurs and growls and some honking tenor. However, churning out faithful recreations of a bygone era proved both unrewarding and confining, and Jones began edging away from big band stylings with a pair of remarkable 1969 albums, *Killer Joe*, and *Gula Matari* (both on A&M and now available again). Both of these provided an attractive alternative to jazz orthodoxy (although not as radical as Miles Davis's jazz-rock forays). Jones featured soul singers Valerie Simpson and Hilda Harris on songs with long, jazz-flavored passes or symphonic arrangements; veterans like Rahsaan Roland Kirk and Jerome Richardson took fierce blowing solos that led into Eric Gale's soul guitar fills and Bob James's piano noodling. These hybrid experiments sometimes worked brilliantly, as on "Dead End," where a walking bass and a lean horn passage segued into crisp, funky electric piano — what Ramsey Lewis or Ahmad Jamal might do today. The mood of these albums was loose, unpredictable, and yet designed so that both dance bands and chromatic experimenters could find a meeting place. Gradually, however, the jazz content of Jones's albums began to decrease, until only a guest appearance on vibes by a Milt Jackson or the inclusion of one bop standard separated a Jones album from the black pop mainstream. And, by 1978, he had two hits to his credit: "Stuff Like That" and "Body Heat."

Key to Jones's transition was a chance meeting, in 1975, with a pair of brothers, a guitar/bass duo, named Johnson. Jones produced their debut album, *Look Out for #1*, which, with its chartbusting single, "Get the Funk Outta My Face," laid down the brothers' prancing light style and humorous jive-talk. It also established them as impeccable studio musicians — especially Louis Johnson, whose propulsive, thumb-plucking bass made him Bootsy Collins's leading rival. The group's current album, *Light Up the Night*, particularly the single, "Stomp," is a model of Jones's production style. "Stomp" places the Johnsons within a flurry of syncopated dance sounds while a semi-circle of vocalists fleshes out the song. George Johnson plays sweet nothings on his guitar, leaving the excitement to Louis's slithering bass. Neither brother is forced to an extraordinary effort, and the supporting cast plays with busy energy, never stiff. Whipped into shape is Seawind's horn section, usually one of the most ordinary around; but, for once, each player snaps his lines as effectively as did Jones's big bands of old.

Like most of Jones's efforts, the Brothers Johnson are a triumph of style and technique — raw talent assembled into smooth, manageable vehicles. And it works when the talent is substantial — as it is with Louis Johnson or Chaka Khan. *Masterjam* by no means lives up to its title, but, in reconciling Khan and Rufus, a marriage not made in heaven, Jones has pulled off something of a coup. Khan's awesome, piercing screams and theatrics are part of the program rather than a bop trumpet bleating over an ECM rhythm section. "Do You Love What You Feel," for instance, conveys a what-the-hell, take-a-chance mood with a backbeat that's carefree but not mutinous — and does the impossible in letting a second-stringer like Tony Maiden vamp sexily with Khan and still maintain his dignity. Michael Jackson, though, is Jones's crowning achievement: the best proof of his ability to imagine new and challenging contexts for performers. In this case, he saw a child star grappling with adolescence and made him sound his age by having him tackle compositions about sexual desire rather than puppy love. "Girl Friend" and "She's Out of My Life" worked because they called for Jackson to sing in his unfamiliar middle range. Even though the wistfulness of "Working Day and Night" and the exuberance of "Don't Stop 'Til You Get Enough" were high and youthful, no one hearing *Off the Wall* could doubt that Jackson had been yanked into adulthood, far away from the jacks and marbles of "ABC." And no one could doubt that Jones is one of black pop's wiliest producers — who for 10 years tampered with success to achieve greater success. ●

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reduce filler on increasingly costly albums, provide a kind of "Triple-A minor league" for new bands, and give consumers more for their money. This week, Epic will unveil its Nu-Disk line, four 10-inch records containing four songs each, by New Musik, Propaganda, the Continentals, and previously unissued material by Cheap Trick. (The Cheap Trick EP, which also includes a seven-inch single, "Everything Works If You Let It," from the forthcoming rock movie *Roadie*, lists for $4.98, while the others carry a $3.98 list price.) While the Cheap Trick material will probably be of interest to their stalwarts only, and the Propaganda and Continentals sides may cause a ripple in new-wave circles, New Musik's "Straight Lines," kind of a 1980s Hollies tune, is one of the most scintillating numbers heard thus far this year. The packaging for all of the Nu-Disks is simple and attractive, the price is good (although it'd be better if there were five songs per platter), and more of same should be encouraged.

* * *

James Flynn's back (see accompanying photo), and he's proud to be the winner of a troy pound of gold in a recent WBCN contest commemorating Boston's 350th birthday. The gold, worth more than six grand, was given to Flynn, a Brookline resident who sports 40 other tattoos on various parts of his anatomy, although none more elaborate than his four-color, neck-to-waist creation. Oh, well, during the last Depression people danced for days and even weeks on end — and took home a lot less booty for their trouble.

ODDS AND ENDS: The most impressive song by an unsigned Boston artist since Robin Lane and the Chartbusters' "When Things Go Wrong" is Phil Gentili's "Mama Lied," a Smokey-esque ballad with all the requisites (especially heart and hook) to be a smash. What is known about Gentili is that he was part of the band Hummit during the '70s. What one can't help wondering is whether his other material is this good. "Mama Lied" will be available soon on a single for Boston International.

Pianist-composer Ran Blake has a new LP, *Film Noir*, out on Arista's Novus subsidiary. As the title indicates, the album captures the creepy, sinister atmospherics and faded loveliness of that darksome, cynical genre, and it features members of the Third Stream Department of the New England Conservatory (where Blake is on the faculty) and a cameo by trumpeter Ted Curson. The repertory includes several movie themes (*All About Eve*, *Blue Gardenia*, *A Streetcar Named Desire*), as well as Blake originals inspired by favorite films. It was recorded at Dimension Sound in Jamaica Plain last January.

Heard at Fenway Park in the middle of the sixth inning last Sunday (but not by yours truly, who continues to boycott the National Pastime): old-wave organist John "Roogalator" Kiley serenaded the suckers in the seats with a rocking, if slightly recondite, rendition of Chuck Berry's classic "School Days." My guess is that 30 years hence, when the New England Red Sox are foundering in Yawkey Memorial Stadium in Shrewsbury, "Roogalator" will rekindle old memories with a whirlwind tour of "Funkytown."

WGBH DJ Mai Cramer's Wednesday night blues series at Sandy's Jazz Revival in Beverly kicks off this week, June 4, with the Ron Levy Bluesman Band and Roomful of Blues. On June 11, Buddy Guy and Junior Wells share a bill with Joe Beard and the Blues Union.

The Jazz Coalition presents a jazz cruise in Boston harbor on June 8, departing from 20 Long Wharf at 7 p.m., with Search and singer Ronnie Gill and the Manny Williams Trio, with special guests Billy Thompson and Gray Sargent. Admission is $7.

A free 1980 summer Bluegrass Festival Guide, listing 40 handpicked Bluegrass and Old-Time music events both in New England and elsewhere, is available now from the Boston Area Friends of Bluegrass and Old-Time Country Music. For a free copy, write the Boston Area Friends of Bluegrass, Box 127 N. Cambridge, MA 02140, or call 492-0415.

This week's *Boston Beat*, on WCOZ at midnight on Sunday, June 1, spotlights music by Reckless, American Teen, Didi Stewart and the Amplifiers, "7," and Mark Feeland .... The Eggs are at the Rat June 4 .... The Shades and Third Rail at Swift's, June 4 .... Face to Face and Beaver at Lunasea in Taunton, June 6-7 .... Eric Sommer and the Castles, with the Lifters, at the Club, June 3-4. ●

## Boston's Most Purchased Albums

| LAST WEEK | THIS WEEK | ARTIST | TITLE | WEEK(S) ON LABEL | |
|---|---|---|---|---|---|
| 3 | 1 | BOB SEGER/ SILVER BULLET BAND | Against the Wind | 12 | Capitol |
| 1 | 2 | THE J. GEILS BAND | Love Stinks | 16 | EMI |
| 2 | 3 | THE PRETENDERS | Pretenders | 18 | Sire |
| 4 | 4 | ROBIN LANE/CHARTBUSTERS | Robin Lane/Chartbusters | 7 | Warner Bros. |
| 5 | 5 | PINK FLOYD | The Wall | 24 | Columbia |
| 6 | 6 | THE GRATEFUL DEAD | Go to Heaven | 3 | Arista |
| 10 | 7 | ERIC CLAPTON | Just One Night | 4 | RSO |
| 7 | 8 | PETE TOWNSHEND | Empty Glass | 14 | Atco |
| 12 | 9 | VAN HALEN | Women and Children First | 7 | Warner Bros. |
| 9 | 10 | BILLY JOEL | Glass Houses | 11 | Columbia |
| 8 | 11 | THE FOOLS | Sold Out | 13 | EMI |
| 14 | 12 | LINDA RONSTADT | Mad Love | 13 | Asylum |
| 15 | 13 | BETTE MIDLER | The Rose Soundtrack | 22 | Atlantic |
| 17 | 14 | THE CLASH | London Calling | 15 | Epic |
| 20 | 15 | MICHAEL JACKSON | Off the Wall | 30 | Epic |
| 13 | 16 | KENNY ROGERS | Gideon | 5 | United Artists |
| 24 | 17 | LIPPS, INC. | Lipps, Inc. | 2 | Casablanca |
| 11 | 18 | TOM PETTY/HEARTBREAKERS | Damn the Torpedoes | 28 | MCA/Backstreet |
| 19 | 19 | CHRISTOPHER CROSS | Christopher Cross | 4 | Warner Bros. |
| 25 | 20 | BOZ SCAGGS | Middle Man | 5 | Columbia |
| - | 21 | GRAHAM PARKER/RUMOUR | The Up Escalator | 1 | Arista |
| - | 22 | MANHATTAN TRANSFER | Extensions | 4 | Atlantic |
| 22 | 23 | FRANK SINATRA | Trilogy | 2 | Reprise |
| - | 24 | THE BROTHERS JOHNSON | Go All the Way | 10 | A&M |
| 23 | 25 | AMERICAN GIGOLO | Soundtrack | 11 | Polydor |

## WBCN's Most Played Albums

| | | | | | |
|---|---|---|---|---|---|
| 1 | 1 | THE PRETENDERS | Pretenders | 20 | Sire |
| 8 | 2 | THE CLASH | London Calling | 19 | Epic |
| 7 | 3 | PINK FLOYD | The Wall | 25 | Columbia |
| - | 4 | ROCKY BURNETTE | The Son Of Rock 'n Roll | 1 | EMI |
| 2 | 5 | THE J. GEILS BAND | Love Stinks | 19 | EMI |
| 4 | 6 | PETE TOWNSHEND | Empty Glass | 5 | Atco |
| 11 | 7 | THE MOTORS | Tenement Steps | 9 | Virgin |
| 9 | 8 | ROBIN LANE/CHARTBUSTERS | Robin Lane/Chartbusters | 9 | Warner Bros. |
| - | 9 | TOM PETTY/HEARTBREAKERS | Damn The Torpedoes | 24 | MCA/Backstreet |
| 3 | 10 | THE GRATEFUL DEAD | Go To Heaven | 4 | Arista |
| 5 | 11 | ELVIS COSTELLO/ATTRACTIONS | Get Happy!! | 14 | Columbia |
| 17 | 12 | JOAN ARMATRADING | Me, Myself, I | 2 | A&M |
| 6 | 13 | BOB SEGER/ SILVER BULLET BAND | Against The Wind | 13 | Capitol |
| 10 | 14 | GRAHAM PARKER/RUMOUR | The Up Escalator | 2 | Arista |
| 13 | 15 | THE SKATT BROTHERS | Strange Spirits | 6 | Casablanca |
| - | 16 | PETER BROWN | Stargazer | 2 | Clouds |
| 12 | 17 | THE SELECTER | Too Much Pressure | 5 | Chrysalis |
| - | 18 | DEVO | Freedom Of Choice | 1 | Warner Bros. |
| 16 | 19 | GENESIS | Duke | 8 | Atlantic |
| - | 20 | THE ELEVATORS | Frontline | 1 | Arista |

## WBCN's Most Played Singles

| | | |
|---|---|---|
| THE BRAINS | Money Changes Everything | Mercury |
| BETTE MIDLER | The Rose/Stay With Me | Atlantic |
| THE VAPORS | Turning Japanese | United Artists (Import) |

## WBCN'S Most Played Local Music

| | | |
|---|---|---|
| PHIL GENTILI | Mama Lied | Boston International |
| THE STOMPERS | You're The One | |
| THIRD RAIL | It's A Surprise | |

BIG MATTRESS SONG OF THE WEEK:
INTERVIEW — Adventurers — Virgin

## WITH A BULLET

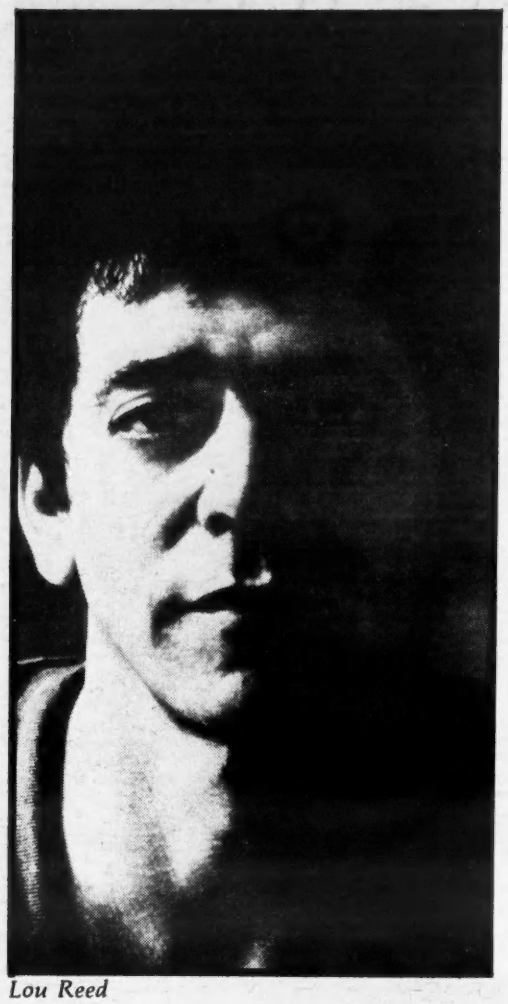
Selected by Kit Rachlis, Boston Phoenix Music Editor

**Live Shots** (MCA, import) — The Joe Ely Band
A record that was made last year, on the Clash's last tour of England, but sounds as though it dated from West Texas 25 years ago — a time when discovering rock 'n' roll was like discovering America all over again, a time when rock 'n' roll included everything and excluded nothing — polka, R&B, bluegrass, Texas swing, Zydeco, blues, C&W. It's all here, and this is the Joe Ely album that ought to make believers, but MCA has yet to decide if it'll be released in this country.

**American Son** (MCA) — Levon Helm
Helm's solo albums have been scattered, dismal affairs. But this is the musical equivalent of his Coal Miner's Daughter performance: a record of rich asides and unspoken dignity that illuminates Helm's past with the Band and points to his future on his own. And the man is a born C&W singer, with a voice of gravel and honey.

**The Long Riders** soundtrack (Warner Bros.) — Ry Cooder
This doesn't have the coherence of an album, and if you haven't seen the movie, it's misleading (it includes material that ended up on the editing floor). Still, nobody understands folk music better than Cooder, and his arrangements of traditional material are models of contemporary precision and evocation.

# Records



*Lou Reed*

**Lou Reed**
**GROWING UP IN PUBLIC**
**(Arista)**

The grand old man of punk is taking his cues from the pop mainstream. *Growing Up in Public* could be the reverse of Linda Ronstadt's *Mad Love*, more consistent, accessible, and dignified than any Reed album since *Coney Island Baby*, but often dulled by its professional polish. For instance, "How Do You Speak to an Angel" reworks Reed's struggle, which he considers all-important, to put aside worldly calculations and ignore amputations (his word) — in this case "a harridan mother/Or a weak simpering father at best" — and accept innocence. The all-important act of faith comes with the raving, gospel-flavored climax, where Reed shouts "You just say hello, hello baby, hello angel, prettiest girl." The wistful piano figures that alternate dramatically with blasts from guitar and organ are stage props. Reed tackles adult problems in his rock 'n' roll and doesn't need flashy pop touches to glorify trashy pop values — his ideas are respectable and complex enough to stand on their own.

Keyboardist Michael Fonfara helped arrange, compose, and produce *Growing Up in Public*; he's played with Reed for years, and his piano accompaniments, in particular, have become sharp and sympathetic. While ambitious songs like "How Do You Speak to an Angel" and "So Alone" may sound fussed over, the wry side of Reed benefits from better packaging. Treated as a decent tune instead of a throwaway, "The Power of Positive Drinking" makes Reed sound as profoundly pickled as a latter-day W.C. Fields: "And some say liquor kills the cells in your head/And for that matter so does getting out of bed." After carrying the torch for sinewy sound during the '70s, Reed has earned the right to go reverse slumming. Besides, old fans automatically want to know what he's got to say; *Growing Up in Public* is listenable enough to attract and astound the unconverted.

Unfortunately, there's nothing that shines like a searchlight on dark waters — no "Street Hassle" — this time around. Instead, Reed continues writing autobiography and the natural history of stardom. "Growing Up in Public," though elegantly phrased and executed, tells less about the cost of Reed's career than does the merciless cover photo, and less about Reed than the brutality and disappointment of "My Old Man." These two songs share a loathing for straitjacket masculinity — a rarity nowadays, when many rockers, male and female, sound like caricatures of paternal bullying themselves. But Reed doesn't tie the threads between the two songs: how this rebellious kid grew up to join the leather *literati* of rock 'n' roll, howling his salvation through a storm of feedback in the Exploding Plastic Inevitable. Maybe next time around. Still, Reed writes a reliable tipsheet on the rumble between the sexes, always willing to slag evenhandedly the reigning strategies. "So Alone" is humor without comedy; in the middle of a ludicrous round of female recriminations, hapless male apologies, and disco-dancing interludes, Reed pauses and sighs: "Who wants to know about how you hate men?" Both parties finally fall asleep — presumably with a bundling board between them.

"Teach the Gifted Children" sounds like Reed in his coffee-house days, strumming a guitar and reciting his Imagist lyrics, and shows why Reed still deserves attention and why he gets less of it than he might. The music has a light-funk lilt reminiscent of songs by Reed's friend Garland Jeffreys; at first it sounds like a haughty fairy tale (only gifted children need apply?), and it doesn't help that Reed's lyrics flicker from bright to banal — "Teach them about anger/The sin that comes with dawning/Teach them about flowers . . . ." But Reed is compelling when he testifies that everything we do matters and everything we do results in pain. It's also moving because Reed, the sentimentalist tempered by the sinner, is obviously trying to be the model his father wasn't, and, in so doing, saves himself — "Take me to the river/Put me in the water/And teach the gifted children."

— **Milo Miles**

*(Lou Reed will be performing at the Paradise on May 31, 8:30 and 11 p.m.)*

**Boz Scaggs**
**MIDDLE MAN**
**(Columbia)**

With its emphasis on mindblowing production effects, all-night community boogie, and sonic deep space, disco was the psychedelic music of the '70s. Under its influence, some of the biggest-selling MOR stars — Fleetwood Mac, the Bee Gees, Jefferson Starship, even Paul McCartney — were '60s artists who tightened and slicked-up the effects that they brought back from the far reaches of studio experiments. No wonder that two of the American chartbusters of the late '70s, Steve Miller and Boz Scaggs, emerged from years of minor bluesy recordings to reinvest the stoned production values of the original Steve Miller Band with high-tech aural excitations. Theirs is a blues-based pop music rendered irresistible with a stunning command of the studio's possibilities. Miller's equation was simple and classic — update and uptempo classic blues patterns with current pop hooks and spread them across the broadest soundscape you can create. Scaggs's method was more difficult. Rhythmically adventurous, vocally ambitious, and always pushing the *big* arrangement, *Silk Degrees* was an unlikely achievement. But it was a time for such triumphs, on the heels of *Band on the Run*, *Main Course*, and *Fleetwood Mac*, all of which achieved the same watershed, greatest-hits consistency.

It is this vision of the great arrangement, an extension of psychedelic "spacing-out" into soul territory, that sets Scaggs apart. He gets more out of backing vocalists than any white soul man, including Van Morrison, and has a knack for arranging horns and strings, and for a sharply placed guitar solo. He picks his sidemen well and his rhythm sections are funky and suggestive. Even on *Down Two Then Left*, which is, with its dense pop orchestrations, a difficult album to penetrate, producer Joe Wissert kept things clean and crackling with subcurrents of light funk.

It's not so much that this kind of experimentation fails on Scaggs's new *Middle Man* — it's the lack of it. Scaggs gives too much over to the synthesizings of collaborator David Foster and allocates too much guitar space to Steve Lukather's heavy-handed soloing. Ray Parker's subtle rhythmic inflections get blown away, and though Scaggs usually sings his way out of the bag he's in, the sense of bright textural embellishment that usually stretches his Southern Comfort vocals is lost. Most of the cuts are too long; they drag on rather than overload, which was Scaggs's earlier flaw.

Still, the best cut on *Middle Man* is the longest, the opener, "JoJo." Because of four raspy sax solos by Adrian Tapia, set among the varied arrangements of the verses and choruses, the song builds its light funky groove like Scaggs's best work. The second cut, the single "Breakdown Dead Ahead," despite an intro stolen from "Reeling in the Years," is a tough boogie that recalls "Lido Shuffle" and "Gimme the Goods." "Simone," in the "Lowdown" rhythm, attempts to re-create the earlier song's Arp-flute-and-strings hustle effect but degenerates into schlocky textures. Except for two partial successes, the album, from then on, is wasted on Foster and Lukather. The city-soul backing vocal hook on the chorus of "Do Like You Do in New York" buoys the song's fat, funky march. And the album's final cut has Scaggs outsinging Lukather's guitar, which finally finds a rhythm to push.

Unfortunately, Scaggs works slowly. This is his third album since 1975. He once responded to disco with an imaginative breadth of material and arrangements; *Middle Man* seems to be a misguided response to new wave, simplification by way of leaden instumental textures rather than by hookful concision. Who knows what he'll be trying on when he next gets around to recording. Meantime, like Scaggs, we can live in style off the few good cuts.

— **John Piccarella**

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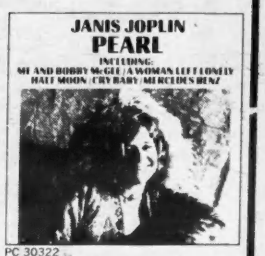


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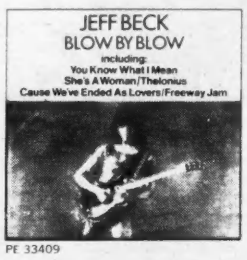


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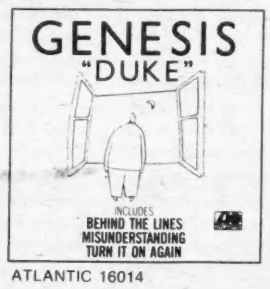


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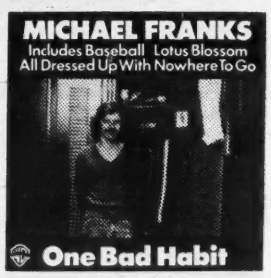


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# Art

# Every picture tells an action

## Jackson Pollock at the ICA

by Kenneth Baker

Like many an artist of lesser inspiration, Jackson Pollock was tormented by a fear of failing to fulfill his ambitions. He probably never imagined, even in grandiose moods, the scholarly, critical, and popular acclaim that has been rained on his work since his death, in 1956 (and surely no one could have foreseen the unprecedented auction bids his art would elicit in the inflated art market of the '70s). Today, any opportunity to see Pollock's art in person should not be missed, not only because of the caliber of the work, but also because of the immense importance ascribed to it. Some acquaintance with Pollock's art is helpful to understanding many subsequent developments in painting and sculpture, and for the skeptical observer it forms a kind of test case of the credibility of much contemporary criticism and art theory. If Pollock's work cannot live up to the claims made for such criticism and theory, then whose can?

Fortunately, the Institute of Contemporary Art is offering us a chance to study a phase of Pollock's work closely. Its present exhibition, "Jackson Pollock: the Black Pourings, 1951-'53," brings together 11 paintings characteristic of the artist's late reversion to imagery, after the achievement of his major abstract works. Eleven paintings (two of them very small) may not seem like much of a show, but the fullness of Pollock's work proves the contrary. Furthermore, it is a pleasure to see a show in which powerful pictures are separated by large expanses of visual breathing space. In this case, the openness of the installation is a counterpoint to the visual and emotional densities of Pollock's canvases.

Some modern art invites interpretation, some discourages it in favor of contemplation. Contrast Pollock's work with, say, Ad Reinhardt's or Ellsworth Kelly's, and you see at once it is the former sort. Add to the optical ambiguities of his art the facts of his biography, and the temptation to explicate what you see becomes almost irresistible. Pollock was a compulsive drinker and almost the stereotype of the temperamental, neurotic artist. In psychotherapy or analysis during most of his career, he had a personal stake in the theory of the unconscious as the source both of art and of despair and conflict. During his first experience in therapy, he resorted to drawing when he was unable to verbalize his feelings. The works he produced in this context merge formally and imagistically with his most self-consciously artistic efforts. Visceral, violent, and sexual themes seem to pervade even his abstract works, once you've studied his ways of realizing images (of which his ways of avoiding images seem to be variants). Part of Pollock's impulse to invent a new painting technique came from his desire to work at a speed that would preclude ordinary, conscious control and allow the unconscious sources of his activity to emerge in spite of his own anxiety.

The question that should guide commentators on Pollock's art is how much interpretation is enough. Francis O'Connor's catalogue essay skirts the limits of the plausible in trying to account for the artist's return to using black almost exclusively after a fruitful period of painting with black and other colors. Finding a formal explanation insufficient, O'Connor tries hard to correlate Pollock's use of black and his return to imagery with events in his psychic life (beginning with his return to drink after two years of abstinence). Though he is careful to reiterate the notion that Pollock's activity (like anyone's) was overdetermined, in the Freudian sense of having many causes, he never really reflects on the notion of cause itself and the sense of its application to artistic (or other human) activity. The corollary question is whether Pollock's art can have for us the significance that it had for him, regardless of our access to his psychological case history.

Perhaps part of the value of Pollock's work is as a kind of proof of the truth that anything a person makes has more causes (or sources) than we can ever enumerate. For what he seems to achieve in these late works, especially in "Number 11, 1951," is a visual phenomenon in which things are present only insofar as they are seen (that is, acknowledged). Such a phenomenon corresponds more immediately to the condition of literal reality than to a hypothetical moment in the artist's struggle for mental integration. Perhaps without being able to formulate the motive consciously (as he was unable to verbalize so much else previously), Pollock, like so many painters before him, was trying to make paint render the condition he recognized as reality. Like reality, his paintings are fraught with ominous energies, provocations of emotion, indecipherable details. They are convincing paintings, I think, only to the extent that they are independent of the causal or compulsive determination of the artist's tormented personality. They succeed as art because they exceed the limits of his personal obsessions. And it is interesting to note that it is the speed with which they were executed that seems to have propelled Pollock's best works beyond the closed circuits of his compulsions.

One of the striking qualities of Pollock's art most in evidence here — and most influential on subsequent art — is that it always moved forward. Once he had begun a painting, he could only add to it. Revision meant nothing but carrying the process further. Because he painted on unprimed canvas, he renounced the possibility of scraping images away, even of painting them away, except by engulfing what he had done in still more painting, more activity. This irreversibility in the process itself lends Pollock's art the fearlessness that rightly commands so much respect, especially on the part of other artists. They know firsthand — as most of us do not — the risk in trying to originate something that will be first our own and then more than our own. (The Pollock show continues through June 29.) ●

*Jackson Pollock's "Number Seven, 1952"*

# Ducks

*Continued from page 4*

They're just glimpses of the way two weird personalities work. Along the road to Miami, Simon and Sidney pick up a couple of women: Leona (Irene Forrest), a weepy, neurotic waitress who once slit her wrists "on the wrong side," and Jenny (Patrice Townsend, who is Mrs. Henry Jaglom), a sensual beauty with a ruddy, cherubic face in which innocence competes with an insinuating smile. With Moose, Leona, and Jenny along, the voyage south becomes more interesting, and so do the conversations: fluky disquisitions on love, stardom, and masturbation are punctuated with bizarre personal anecdotes and pop theories gone astray. The incessant bickering between Simon and Sidney is replaced by a sexual roundelay that's made all the more amusing by Townsend's gradually unfolding performance. As we watch, she becomes funnier, sexier, and more wanton, and before the movie's over, she's seduced everybody on screen. Townsend's Jenny has even devised a little come-on speech that works every time: "You're a very sweet man," she purrs, "and I think I'm going to like this a lot."

Still, *Sitting Ducks* isn't nearly as lovable as it thinks it is. Trying for a home-movie atmosphere, Jaglom has made such a jerky, washed-out-looking film that you feel your senses are starving. You get tired of looking at shots of Simon and Sidney swimming or being affable or of the whole crew sitting in the car, singing. And the movie is at its silliest when Jaglom trains his eye on scenery — New York streets, Miami storefronts, beach scenes — because he scarcely has an eye at all. You almost expect to see his thumb poking around in front of the lens. Since there's nothing to look at and no plot to follow, the film relies exclusively on our interest in the characters, and this frequently flags. The talk, which is fun when it's Ping-Ponging from person to person, keeps degenerating into obsessive rants, and I'm afraid Jaglom's self-proclaimed fascination with obsessions doesn't run very deep. Rather than exploring them, he lets his characters rattle on and on describing them, and the result is a rather tiresome comedy of banality. This is a repetitious film, and the ad-libbing makes it more so. When the actors can't think of something new to say about money, sex, or vitamins, they say what they've said before, and *Sitting Ducks* winds up feeling like a tape recording of a pretty good party: I guess you had to be there.

In the end, though, the problem is Emil and Norman. Someone has called these guys the next great comedy team, the Laurel and Hardy of the age of anxiety. (Weren't Laurel and Hardy the Laurel and Hardy of the age of anxiety?) But these moonlighters aren't really comic actors. They never define the outline of their characters, they're not inventive with gestures or expressions, and they don't have a clue about adding breadth to Sidney and Simon. Pathos, restraint, cunning, thoughtfulness — these and a hundred other emotions are beyond their range. And the movie's erotic shenanigans would be so much more engaging if either of these gentlemen could evince even a hint of sex appeal. Worse, although Emil and Norman are temperamental opposites and opposites make good comedy teams, their mannerisms don't contrast enough. Norman is boisterous and impulsive and loud and Emil is deadpan and irritatingly logical and loud, and both are very pushy. When they start yammering at each other, you sit there wishing someone would pull their plugs. No wonder these two can't play off each other — they can't hear each other.

It's strange to say it, but all through *Sitting Ducks*, I kept wishing Jaglom had sold out to one of those studios after all. A studio might have insisted on some cleverness in the plot and a bit of visual finesse; it might have thrown away the dull spots and demanded a few more rehearsals. *Sitting Ducks* is gently amusing, and it's certainly the best thing Henry Jaglom's ever done. But he may be the sort of *auteur* who actually needs to have some slob standing over him with an account book in his hand and a big cigar in his mouth. ●

# Horne

*Continued from page 6*

Chorus" intro, which provoked titters). Horne's Azucena was subdued, haunted, suffering terrible and puzzling hallucinations. Horne did this by singing all the little notes that usually get smeared over when the aria is bellowed out. But Verdi's gypsy is monumental as well as "psychological," and finally, Horne's voice couldn't really build to an overwhelming climax. When the terrors were unleashed, they didn't seem as awful as when they were held in. After this came another off-beat number — *"Ah! Non credea,"* the sublimely poignant sleepwalking aria from Bellini's *Sonnambula*, in a version transposed down for Malibran. But the essence of Amina, the sleepwalker, is her innocence and simplicity; it's hard to project these qualities in a voice that suggests maturity. Horne's voice, superb at conveying the emotional complexity of "I attempt from love's sickness to fly," the wit of *"Non! Non, non, non, non, non!"* the seductiveness of Dalia, or the tragic resignation of Sapho, is at a loss with ingenious peasants betrayed in love. Horne's elegant singing of Malibran's embellishments confirmed the impression that this was more a vocal than an emotional experience.

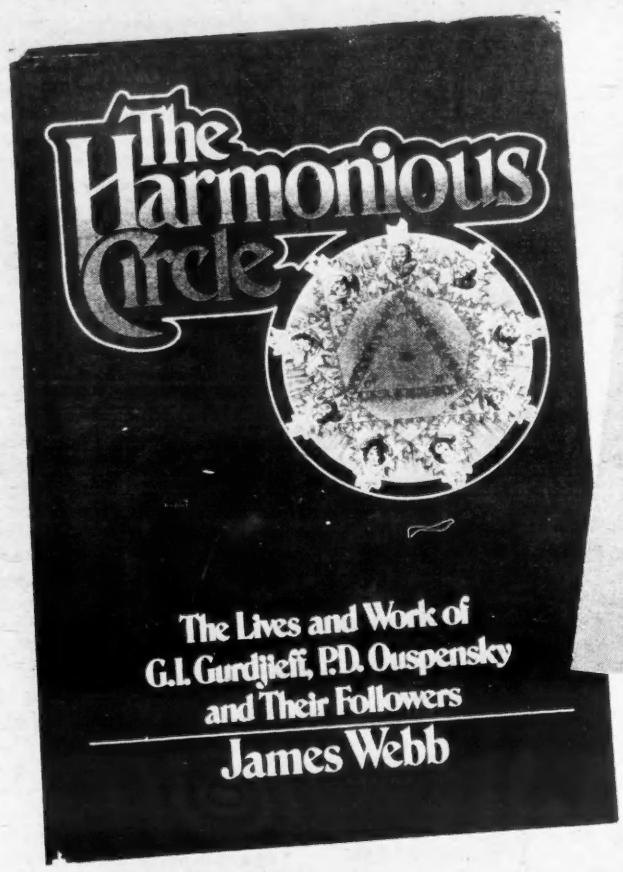
The most moving moment came, properly enough, at the end. After two encores — an English arrangement of "Billy Boy" and Handel's bravura "Iris, hence away!" (sung with breathtaking speed, "noise and light," without losing a word, though requiring some uncalled for ritards in the final run of triplets) — Horne came out to sing the song she said she's had the most requests for — "Jeanie with the light brown hair." "This would have been my mother's birthday," she told the audience. "She's been gone six years. I can remember her teaching me, when I was four, this beautiful song by Stephen Foster." In this context, with Horne's dark, steady voice, and a piano accompaniment much more appropriate than the elaborate orchestration on the TV special, this song of nostalgia and loss took on a deeply touching personal resonance. Something new, and another indication that Horne has begun to tap even richer resources for her art. ●

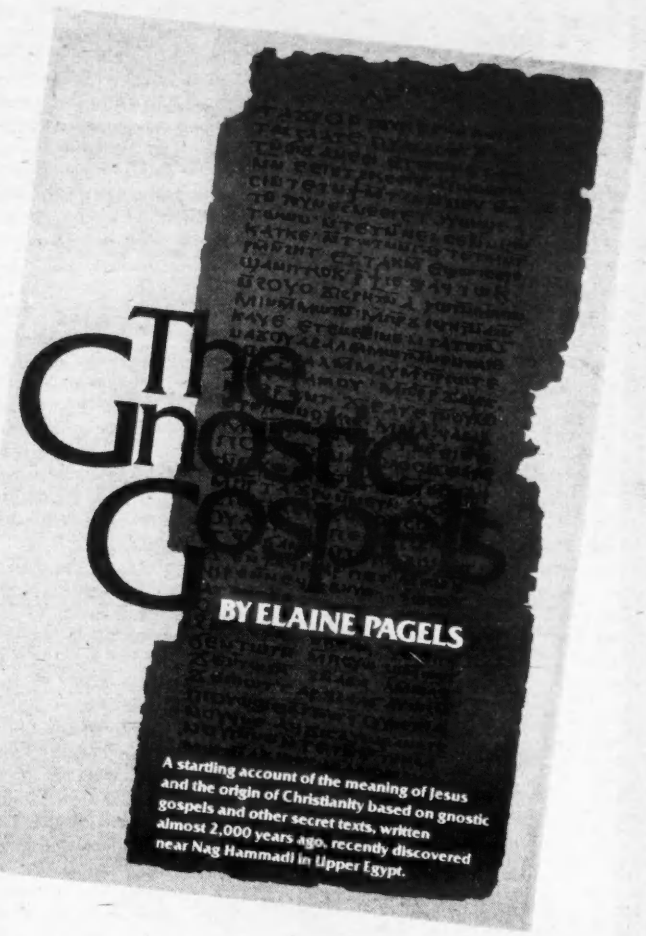
# Books

# They've got a secret

## Gurdjieff, the Gnostics, and the search for truth

by Lisa Deeley Smith





BY ELAINE PAGELS
A startling account of the meaning of Jesus and the origin of Christianity based on gnostic gospels and other secret texts, written almost 2,000 years ago, recently discovered near Nag Hammadi in Upper Egypt.

Gnosticism is all the rage these days, and ironies abound in the field of secret knowledge. The first is that scholars, whether of contemporary religious movements or of the oldest Christian texts, are studying secrets, and they can feel guilty about bringing them to light: they may change the movement forever, like an anthropologist encountering an Amazon tribe. Or, by exposing the secrets, they may demonstrate that secrecy is all the movement has to teach — no new content, only the delight of a small conspiracy. And the secrets of esoteric knowledge are always advertised as ultimate: a writer may enumerate the tenets of an esoteric group, but the sense of profaning the temple — however outrageous the temple may be — often keeps him from analysis. Then there's the orthodox faith to consider. Is it really wrong, as the esoteric group claims? Is the content of the disagreement irrelevant, and the power struggle the only issue? Or is an orthodox faith, more open to scrutiny than its esoteric offshoots, simply more honest about its banality?

Two recent books discuss this confusion, one by determinedly participating in it, the other by leaping lucidly but lightly over it all. Both, I think, are rather too awed by their topics. Here's another twist: this is important not only because it was secret but because we, the outside authors, have managed to find it out.

James Webb is an admitted outsider to the world of G.I. Gurdjieff, P.D. Ouspensky, and A.R. Orage. But the role of outside observer has its hazards when one studies a religious movement, and Webb blunders into many of them in *The Harmonious Circle* (Putnam's, $19.95, 608 pp.). If you wish to read an enormously detailed cataloguing of the travels of a mysterious Russian and his troupe, this book is fine. Webb spends the first three chapters trying to determine who Georgei Ivanovitch Gurdjieff was. He compares doctored photographs of Gurdjieff, Agwan Dordjieff, a Russian agent and an aide to the Dalai Lama (when Russia, Japan, and England, *via* India, all struggled to annex Tibet), and Ushe Narzunof, an agent of Dordjieff. Which one went to England to get the begging bowls (insured by Thomas Cook) for the Tibetan monks? Which one went to St. Petersburg to plot and counterplot on the annexation of Tibet?

All of this is submerged in that prelude to World War I, the Russo-Japanese War, and the Gurdjieff that came to be known surfaced during that war's coda, the Russian Revolution. By then he and his followers were caroming around Russia, living in barns, putting up the right flags when the right troops showed up, and finally escaping to Germany. Gurdjieff had been joined by P.D. Ouspensky, a Moscow intellectual who had a following of his own after the publication of *Tertium Organum*. That book tried to put together his infatuation with Nietzsche, his quest for secret knowledge (following his expulsion from school), and his romanticism and cynicism (following an ended love affair). His dangerous travels with Gurdjieff reinforced his taste for mysteries: the Russians who had been through the Revolution, he felt, knew something about life that other Westerners could never capture.

Then there was A.R. Orage, the Englishman who spread the Russians' influence in Europe and the United States. Orage was the editor of *New Age*, praised by T.S. Eliot as "the best literary critic of that time in London." "The thought of him spreading the word of Gurdjieff among rich discontented New Yorkers is a profoundly depressing one," wrote

*Continued on page 12*

ANNE BERNAYS IN PERSON

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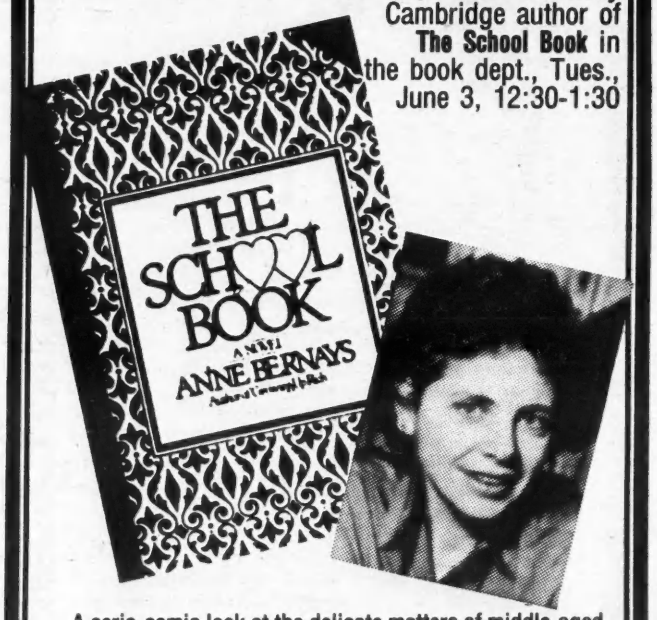


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# Books

*Continued from page 11*

John Gross. "And what is the point of having the finest critical intelligence if you devote it to expounding the cosmology of *All and Everything*?"

The power struggles among these men and their various factions swirl all through *The Harmonious Circle*. There are Gurdjieffians, pre-Gurdjieff Ouspenskians, Gurdjieffian-Ouspenskians, post-Ouspensky Gurdjieffians, post-Gurdjieff Ouspenskians — I won't try to factor in Orage's particular camps. The book often settles into the tome Dylan Thomas described as "the birth, education, financial ups-and-downs, marriages, separations and deaths of five generations of a family of Lancashire cotton-brokers."

Now, it is enormously fatiguing to extract even this simple kind of chronology from this book. I read fast, but it took me about a month to slog through *The Harmonious Circle*. Granted, Webb has a lot of rumors to keep track of. To cite one: did Gurdjieff influence Hitler when he was in post-WWI Germany? Webb tracks it all down, and concludes that he didn't, although Hitler, Himmler, and Hess, "all mystics of one or another description," had probably heard of Gurdjieff. But Webb's attitude toward Gurdjieff, and the prose this elicits, is the greater source of confusion in this book. From someone claiming to be an outsider, all this talk about The Sly Man, The Man Who Knows, who is always (when not cruel and nasty and deceiving) astounding, riveting, most profound when he is most grotesque, is worse than the gush of an unthinking novitiate. Webb tries to write chapter headings and endings that should baffle and impress us with their Zenness; they just make me snort. "What Struggle? What Magicians?" Webb titles the chapter on Gurdjieff and Ouspensky's break; the chapter (which, if you look hard, contains an intriguing but undeveloped discussion on the despised but necessary role of Judases — which is how Ouspensky was then characterized) ends with, "There may be no deception at all. Alternatively, everything may be deception." It's hard to put up with this to get to the good stuff.

The good stuff, in the narrative section of the book (about 500 pages of the total), is Gurdjieff's influence on the French intellectual scene of the '20s and '30s. By then he and his followers had moved into a house known as Le Prieure, on the outskirts of Fontainebleau. From there and from a flat in Paris, Gurdjieff cast a spell on almost everyone who has made it into a high-school English anthology — Hart Crane, Jean Toomer (author of *Cane*), Margaret Anderson and Jane Heap, the publishers of *The Little Review* (who thought the only decent thing they ever published was "*Ulysses*, by Mr. Joyce"), Janet Flanner, with D.H. Lawrence and the Huxleys flirting on the fringe. I don't know how Ernest and Scott and Zelda escaped. "Here were true intellectuals who despised Greenwich Village," wrote the *New Yorker*. "Here were the socially elect who looked down upon Park Avenue as a gilded slum." Even Edmund Wilson joined the group by being their most thunderous opponent. Katherine Mansfield died at Le Prieure; Webb spends a chapter defending Gurdjieff from the accusation that he hastened her death.

These most interesting sections of the narrative are, however, not much more than cafe-society gossip. If one reads *The Harmonious Circle* for an understanding of what the three men were teaching, one often ends up baffled and frustrated. Webb notes that Gurdjieff's three main works are themselves baffling, and that this is a pedagogical technique: in the struggle to understand the text, one struggles to understand the world the text describes. In fact, copies of Gurdjieff's first volume, *Beelzebub's Tales*, were left scattered about his office and students had to collate and make sense out of the text themselves, just as they had to do with the universe. (There is something telling in the fact that one of the few complete compilations of the work was lost on a train to New Jersey.) Now such techniques are interesting, and their merits debatable. But Webb is less-often interested in debating the merits than engaging in this kind of bafflement himself. The book is bound, and chapter follows chapter, but it is so long and so tiring that the results are almost the same.

Webb is better at describing Ouspensky's and Orage's thought. Both were interested in self-observation and self-consciousness that, when carried far enough, resulted in a true, unself-conscious self. For Ouspensky, particularly, this was a private enterprise: his students were forbidden to publish writings on the subject, or even to acknowledge one another on the street. But he has his share of paradoxes: " 'Do you mean, Mr. Ouspensky, that you have abandoned the System?' The answer was a thunderbolt: 'There is no System.' " Orage's lectures were "straightforward Aristotle" about the actual and potential that veered into what an observer called "parlor games": there were questionnaires about "drinking habits, smoking, and the number of hours of sleep taken at night; even the order in which the shoes were put on could be altered — and then, when the reverse order became customary, the original unconscious habit could be reinstated as a conscious activity."

Webb has a much harder time dealing with Gurdjieff himself. He records all the exploits of "monstrous, monstrous Mr. Gurdjieff" — the large banquets where he proposed toasts to this or that idiot at the table; the sexual scandals that follow every charismatic leader, and the suicides that seem to have resulted; the traumatic auto accident (Did Gurdjieff plan it? Did it backfire by actually hurting him?); the picnics at which the squeamish had bear meat pressed into their hands while the hungry ones were never offered anything. Webb copies the numerology and diagrams and arrangements of the universe into oxygen, carbon, nitrogen, and hydrogen that Gurdjieff writes about (and never really works out) in his books. But the heart of Gurdjieff's teaching, especially at Le Prieure, seems to have been dancing movements, something like Hatha Yoga.. There was the "stop" exercise, which some followers have described, where followers stopped — whether inhaling cigarettes or in the middle of a dance — at Gurdjieff's command. (Once a whole dance troupe tumbled into the orchestra pit.) Nothing is known of the dances, though they sound like they're important; Webb can't even describe them, much less analyze them. "The music ... and the body of dances and physical exercises known as Gurdjieff's 'movements' are not discussed in detail," he says in his preface. "I think I have a shrewd idea of what the movements are designed to achieve. But I have not practiced them myself, nor have I seen a live performance or a showing of the films on which they are recorded." This is why, I think, so much of the book deals with Ouspensky's and Orage's thought and Gurdjieff's adventures. They're interesting, but they're not worth $20 — or the time it takes to extract anything substantial from the text.

The rest of the book is a 75-page final section that is worth the time (if not the money); its tone is entirely different from that of the rest of the book, and it would make a fine essay in an anthology. Here Webb traces Gurdjieff's thought back to mathematics, theater, and esoteric re-


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ligion, both Eastern and Western. It is short on documentation, but it is not the tangle that the rest of the book is. Most of the thought on esoteric religion is speculation (Webb does record a conversation Gurdjieff had with Suzuki), but, for a change, not because of Webb's opaque awe. Knowledge about Western Gnosticism has been confined to a few manuscripts and the tirades of the early church fathers. But the discovery, the scholarly rivalry, and the interpretation of the Gnostic texts — called the Nag Hammadi manuscripts after the place where they were found — is dashingly described in Elaine Pagels's *The Gnostic Gospels* (Random House, $10.00, 182 pp.).

Pagels's problem has been the opposite of Webb's. The secret knowledge she discusses is now readily available; an English translation of the Coptic manuscripts was published in 1977 as *The Nag Hammadi Library* (James M. Robinson, ed., Harper & Row, $14.95, 493 pp.). So Pagels's book doesn't suffer from the lack of air that suffocates Webb's. It has suffered from a lot of hype — it was serialized in the *New York Review of Books*, and stacks and stacks of it rest in Barnes and Noble, like *Mortal Friends*. It gained further notoriety from a negative review in the *New York Times Book Review*; there, Raymond E. Brown suggested that one "trust neither Professor Pagels nor her possibly suspect detractors," but go ahead and buy *The Nag Hammadi Library* and decide for oneself. All this flap about *The Gnostic Gospels* does make one wary; but I am rather taken with it. It is as fast a read as *The Harmonious Circle* is slow; it is most lucid, and opens new arenas for thought; it has the faults of a secondary source, but it is easy to discern and assess them.

In 1945, one Muhammad Ali found these manuscripts buried in some jars. Some his mother used for kindling, but scholars found out about them, and the first one "was startled, then incredulous, to read: 'These are the secret words which the living Jesus spoke, and which the twin, Judas Thomas, wrote down.'" Pagels traces in her introduction the scholarly rivalries that followed (everyone wanted to be the only one, and she herself makes such a claim — that she was one of the chosen to study these, at Harvard), and then begins a topical summary of the issues raised by these texts that never made it into the New Testament.

This is really the most startling thing about this book: that, in an age when religious groups are trying to be like the early Christians, one learns that the early Christians were as wracked by power struggles and metaphysical disputes as contemporary ones are. Pagels warns the reader not to assume that "I advocate going back to Gnosticism — much less that I 'side with it' against orthodox Christianity." But there are many cases where the Gnostics are characterized as the mellow, feminist, tolerant, Cantabrigian Christians the Roman Catholic Church suppressed; and now that we have a source to look back on, we can quote the Gospel of Mary against the Gospel of Mark as justification for our modern faith. The established church was authoritarian, sexist, necrophiliac in its love for martyrdom, unenlightened in its idea of sin? Well, the Gnostics believed anyone could administer communion, that women were just as important as men, that martyrdom was crazy that salvation was self-enlightenment.

Pagels uses the term "gnostic" in two confusing, and contradictory, ways. The first is as a definition of a specific metaphysical stance, particularly the most readily identifiably "gnostic" one: that Jesus was not fully human, that he did not die a natural death on the cross, and that his resurrection was not at all physical. It is this position that the church fathers defined as heretical, and that Pagels admits weakens Christianity's radical message about God's appearance and participation in history. "All Christians who have suffered for 2000 years," she writes, "who have feared and faced death, have found their experience validated in the story of the human Jesus." But she also uses the term "gnostic" to define any variation from the nascent church hierarchy. This is most awkward when she talks about Paul, the Great Evangelist; she insists that the author of much of the New Testament, because he was the first explicator of Christian theology, was a Gnostic, because he did not believe, with the "orthodox Christians," that "the apostles alone held definitive religious authority." Now, this is Pagels's consistent position; her earlier book was *The Gnostic Paul*. But gnostic is such a slippery definition when applied to in-group, out-group categories that it becomes almost useless.

Pagels points out (and implies she is glad) that had the orthodox church lost in suppressing this one elitist faction, the religion known as Christianity might have been lost to history forever. As with the Shakers, the closed circle might have been drawn tighter and tighter — until it was empty. As a historian, she thinks that secrets should be found out. But, as a historian of Gnosticism, she harbors, I think, the notion that facts are better for their secrecy. I think not: if an idea cannot stand scrutiny, it should not stand at all. That's why I like Pagels's book and dislike Webb's: the former brings the secrets out into the light and lets us inspect them, while the latter tries to keep them wrapped in mystery. But I'm Western and Protestant enough to assert that ideas should not be hidden by orthodox truth, or elitism, or even bad writing, or the charge of relativism. In pointing out the various paths to the truth, writers do not irresponsibly leave us at sea. They give us the opportunity to use our heads, and find our own way. ●

# Theatre

*Continued from page 1*

bumbling bureaucrats than the Old Woman in the Shoe has children. Obviously, no play can ride a wave of controversy across centuries, and both *Tartuffe* and *The Inspector General* have outlasted their attackers. Still, it's easier to label a comedy classic than to make it work. In this business, awe is cheap, while laughs are dear.

Sellars not only succeeds in making *The Inspector General* funny (though he belabors the vaudeville a little); he also renders it, with the aid of designers Adrianne Lobel (sets), Dunya Ramicova (costumes), and Paul Gallo (lighting), stunning to look at. Ironically, his production is more a museum piece than *Tartuffe* — in the sense that many of its *tableaux* are suitable for framing. The curtain rises on a gray, near-empty space, in the center of which huddles Gogol's collection of corrupt small-town politicians, baggy-pants clowns all in black and carrying umbrellas — for the effect. It isn't raining. In fact, we don't know whether we're indoors or outdoors; the characters climb into the picture through an assortment of trap doors. The Loeb's vast stage has more holes in it than Commonwealth Avenue. And it is festooned with tracks, on which such inexplicable items as the

*Continued on page 14*

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# Theatre

*Continued from page 13*

giant pineapple and a dour statue of Stalin slowly cross. So far, the piece seems an eerie hybrid of *Waiting for Gogol* and *Hello, Dali.*

But Sellars is not just showing off, shoving incongruous pop elements into the classical frame — *a la* the Big Macs in his production of *The Bed Bug* or the Lincoln Continental with its windshield wipers swooshing to simulate the storm in *Lear.* This time the director has repainted the picture, in a modern mode, without altering its meaning. Beneath all the surreality is evident Gogol's jaundiced view of *reality,* his depiction of a world populated almost entirely by con-men, grafters, and fools. The fact is that *The Inspector General* makes a terrific absurdist farce. All Sellars has done is snip the strings tying it to 19th-century Russia, allowing it to float into limbo. Eventually he allows Khlestakov, the pretentious file clerk mistaken by the play's idiotic provincial kingpins for an important government official, to float there too — in his night shirt, accompanied by a flock of *papier mache* magpies, and flapping the ends of a pink feather boa as if they were wings.

Clearly, Sellars's penchant is for pageantry, as was evidenced by his much-talked-about pictorial condensation of Wagner's *The Ring. The Inspector General,* too, is a wonderful marriage of drollery and spectacle. The second act (which is, incidentally, better than the too-busy first) begins with a stately phalanx of officials in black tie and gold sashes, marching from the rear to the front of the stage, carrying lighted candles and blowing a classical opus on kazoos. At the apron, they stoop to ignite a row of candles that stretches, like a strip of old-fashioned footlights, across the stage. Then, as the lights flicker and the wax melts, Khlestakov, just out of bed and looking like Wee Willie Winkie, conducts his extortionary business with the town officials, who pop, one by one, like jack-in-the-boxes, through lighted holes in the floor. Khlestakov, like a child hoarding candy, scampers among them, piling his bribes — fistfuls of cash — in the center of the bare stage. Alas, he is soon cornered by the victims of these hick-town fat-cats who have paid him off, and *they* want to bribe him too. But they also want to chronicle their sufferings, and Khlestakov has little time for that. Obligingly, he has his servant, Osip, collect their offerings, which are conveniently strung together like beads, but he looks bored, petulant. Soon after, a curtain rises at the rear of the stage, revealing the villagers, behind an almost opaque sheet of plastic, frozen in poses of anguish and clutching at something that looks like seaweed. They look like drowned men.

But if Sellars's visual imagination stretches to accommodate both the whimsical and the grotesque, the acting in *The Inspector General* is purely, gloriously comic. And Sellars, whom I have suspected in the past of a Meyerholdian disrespect for actors, uses the ART company well. Accustomed to directing Harvard undergraduates, he's like a kid who's gotten a set of real thespians for Christmas. Most impressive among them is Max Wright's Anton Antonovich Skvoznick-Dmukhanovsky, the mayor — a nervous cacophony of whine, twitch, and fluster, as likely to channel his distress into a skittish little dance as into the standard mayoral thunder. Actually, he'd make a great Cowardly Lion. And the character's quirkiness is nicely captured in the almost literal translation by Sellars and Sam Guckenheimer. Finally undone, perhaps unhinged, old A.A. wails, "Oh, how did I outlive my own mind?"

The clumsy translation also serves to underline the childlike gaucherie and breezy amorality of Mark Linn-Baker's Khlestakov. Gotten up less like a dignitary than a vacuum-cleaner salesman with delusions of dandyism, in a loud tie, too-short suit, and shiny shoes, he is singularly unimposing, especially when sloshing champagne and making remarks like "here with pleasantness can be spent time." Only such consummate stooges as Richard Grusin's prattling Welfare chief, Eric Elice's quaking Superintendent of Schools, Stephen Rowe and Phillip Cates's interchangeably dumb Bobchinsky and Dobchinsky, or Barbara Orson and Marianne Owen's predatory mother-daughter vamp team could possibly mistake such a yokel for a bigshot. His servant, played with smart-ass panache by Jeremy Geidt, seems a more likely candidate.

Moliere's religious zealot, Tartuffe, is certainly a more potent deceiver. Why is it, then, that *Tartuffe,* even in the bravura Richard Wilbur translation, never seems as bright or as deep as its reputation? With *Le Misanthrope* and *Don Juan,* it qualifies as one of Moliere's problem plays. A small farce sandwiched into a near-tragedy and spread with social criticism, it is a difficult dish to present. Yet it seems no more thematically remote than *The Inspector General.* Lo, religious sham, like municipal corruption, is with us always. And Tartuffe's power over the ridiculous Orgon, whom he alienates from his family *and* his reason, recalls that of Jim Jones or the Reverend Moon. Goodness knows, with Orgon parroting Tartuffe's praises even as the wolf in saint's clothing bilks him of his property, and the family falling into a collective tizzy over his brainwashing, one half-expects deprogramer Ted Patrick to enter in a powdered wig and harangue Orgon to his senses. (And if Sellars were directing, he might.)

But the Suffolk production, traditionally mounted and trimmed to the cleavage in brocades and flounce, emphasizes the play's period formality. Even the broadly comic scenes are stiffly stylized, though there are wonderful embellishments — such as the fitting of giraffelike Tim McDonough into a suitcase-sized space under a dainty parlor table. As he lurks there, listening to the forcible seduction of his wife, Elmire, by Tartuffe, the table seems to steam and shake like a tea kettle on the boil. In fact, most of the production's decoration is provided by McDonough, whose character is plagued by chronic indigestion as well as by Tartuffe. But the actor, unused to classical roles, has one problem: he fumes, argues, and fawns with his face through the long, formal speeches of others. In the cases of brother-in-law Cleante's frequent voice-of-reason monologues and servant Dorine's relentlessly saucy advice, this may be justified, but it's also distracting.

Nicholas Linfield's dignified, deadly Tartuffe proves an excellent foil for McDonough's burping, blustery Orgon — though he looks, with his upswept pageboy hairdo and heavy brows, like a homely Joan Crawford. (And wouldn't Tartuffe have been a part for *her*?) Linfield is particularly effective in the seduction scenes, imbuing Tartuffe's slithery sexual prose and melodramatic behavior — ripping off his heavy cross, for example, as he dives for Elmire's bosom — with chilling conviction. He is both ridiculous *and* repulsive — as Moliere intends.

Linfield is also the author of the blank-verse translation of *Tartuffe* that makes its debut in this production. Polished, sometimes aphoristic, it is neither as arch nor as dazzling as the rhymed version by Richard Wilbur. But Linfield and director David Dorwart are of the view that, while Moliere wrote in couplets, the rhymes do not call attention to themselves in French as they do in English. Perhaps they figure that if blank verse, with couplets signaling the ends of scenes, was good enough for Shakespeare, it's good enough for *Tartuffe.* And, while I am a fan of the Wilbur translation, I have to admit that this one keeps the actors from sounding as if they are reciting nursery rhymes.

The cast seems a bit stiff nonetheless, cavorting on Ronald Placzek's formal triple-doored set, in Roland Guidry's lavish period costumes. Dorwart has assembled an impressive if motley array of local talents, few of whom seem utterly at ease with the starchy style of the production. Still, there are pert characterizations from Mary Chalon, Judy Braha, and the ultra-pugnacious Catherine Gilman. Neil Armstrong is an appropriately temperate Cleante, and a middle-aged man, Bill Meikle, plays Orgon's rigid mother, Madame Pernelle. This is probably an attempt to make her seem a gargoyle rather than just an actressy impersonation of one. What it makes her seem, of course, is a man.

It is perhaps unfair to compare two classical productions whose aims are so obviously different. To begin with, *Tartuffe* is the more formal, and more formidable, play. And there are doubtless those who will argue that, if God had wanted Gogol to be Beckett, He'd have taken care of it. Still, what it boils down to is this: I feel that I have seen *Tartuffe* again, but that I have seen *The Inspector General* anew. ●

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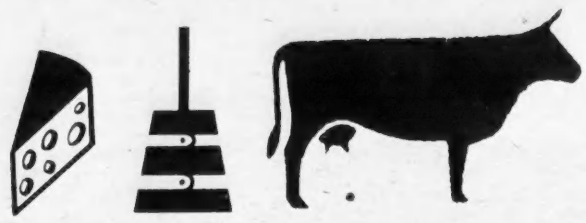
## sun 1



*Dairy Festival*

**Jour de Fete**, Jacques Tati's 1949 film and his first feature, receives a rare showing tonight at 8 p.m. at the Harvard-Epworth Methodist Church, 1555 Massachusetts Avenue, Cambridge. It's a comedy, of course. Contribution is $1.50. For further information, call 354-0837.

Those with a tendency toward the bovine may indulge their proclivity at the **25th Annual Dairy Festival**, which returns to Boston Common for a week starting today. The festival will include cow shows, milking contests, and the like. For information, call 867-6542 or (203) 289-3383.

## mon 2

**Da**, a comedy by Irishman Hugh Leonard, starring Barnard Hughes and directed by Melvin Bernhardt, won a slew of awards on Broadway in 1979. It opens at 7:30 p.m. tonight for a four-week run at the Colonial Theater, 106 Boylston Street, Boston (426-9366). Tix $10-$17.50.

**Boston First Ladies**, including Sonya Hamlin, Barbara Swann, Katherine Kane and Diana der Hovanessian, will present the annual **Golden Rose Award** of the New England Poetry Club and read selections from poetry by Emily Dickinson, Ann Bradstreet, Edna St. Vincent Millay, and others. The evening begins at 7 p.m. in the Main Gallery of Boston City Hall.

*Da*

## tues 3

*Christopher Lee*

**Robert Tumarkin**, pianist, plays a concert of works by Haydn, Mendelssohn, Rachmaninoff, Scriabin, and Prokofiev at 8 p.m. at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston (426-2387). Tickets free.

Britisher Terence Fisher's horror film, **The Devil's Bride**, is shown by the American Cinema Society. Made in 1968, the picture stars Christopher Lee and Charles Gray as a pair of sinister grotesques. Tonight's screening is at 7:45 p.m. at the Modern Times Cafe, 134 Cambridge Street, Cambridge (492-4735). Requested donation is $2.

## wed 4

**Pather Panchali**, Satyajit Ray's first film, made in 1954 and featuring music by Ravi Shankar, is shown with English subtitles at the Newton Free Library, 414 Centre Street, Newton Corner, at 7 p.m. Admission free.

**The Boston Archdiocesan Choir School**, with organist John Dunn, performs a widely varied program that includes choral and organ music by Langlais, Palestrina, Mendelssohn, Mozart, Telemann, J.S. Bach, Elgar and Vaughan Williams, among others. The program begins at 8:30 p.m. at the Methuen Memorial Music Hall, Broadway, Methuen. Admission is $4, $.50 for children.

*Ravi Shankar*

## thurs 5

**Masque and Revelries of Calamity Jane and her Would-be Daughter Mrs. McCormick**, dubbed a "Wild West collage" by its author, local playwright Toby Armour, has its premiere performance out-of-doors tonight at the Open Door Theater in the Kettlebowl, Pinebank Park, Jamaica Plain at 8 p.m. Tickets are $4, with discounts for students and senior citizens available. For more information, call 522-5492.

**Figurentheater Triangle**, a Dutch puppet theater company, will perform at the Puppet Show Place, 30 Station Street, Brookline (731-6400) at 7:30 and 9:30 p.m. Tickets are $5.

**Marguerite Yourcenar**, French-American author, recently admitted member of the Academie Francaise, and resident of Mt. Desert Island, Maine, will be invested as an Officer of the French Legion of Honor by the French Ambassador to the United States at 5:30 p.m. at the French Library, 53 Marlborough Street, Boston (266-4351).

**Boris Lvov**, Russian-Israeli pianist, will give his American concert debut with music by Beethoven, Scriabin, Miaskovsky, and Balakirev, at 8 p.m. tonight in the Edward Pickman Concert Hall at the Longy School of Music, 1 Follen Street, Cambridge (661-4579). Tickets are $5, $2 for students.

## fri 6

**The John Oliver Chorale** perform Bruckner's Mass in E Minor and Hindemith's *Apparebit Repentina Dies* at 8 p.m. at the First Church of Cambridge Congregational, 11 Garden Street, Cambridge (864-4924). Tickets are $3-$7.

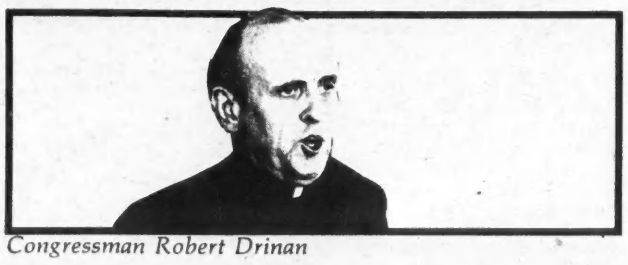
**Chick Corea** will play tonight and tomorrow at the Paradise at 8:30 p.m. Tickets are $7.50 in advance, $8.50 on the day of the show.

**The Chamber Orchestra of the Commonwealth**, with soloist Blanche Winogron and music director Roger Conrad Davidson, perform Mozart's *Eine Kleine Nachtmusik* and Bach's Concerto for Harpsichord in D tonight at 8 p.m. at the Longy School, 1 Follen Street, Cambridge (876-0956). Tickets are $3.50-$4.50, with discounts for students and senior citizens.

**Margie Adam**, feminist singer/songwriter, will perform at 8 p.m. at the Berklee Performance Center, 136 Massachusetts Avenue, Boston (266-7455). Tickets are $7.

**Toxic Chemicals: Where do they come from? How do they affect us? What can we do?** is the topic of a community meeting, featuring a panel of community activists, public health officials and a toxicologist. Sponsored by Science for the People, at 7:30 p.m. in the Old Cambridge Baptist Church Dining Hall, 1151 Mass. Ave., Cambridge (547-0370).

## sat 7



*Congressman Robert Drinan*

**Congressman Robert Drinan** will deliver the keynote address of a public symposium entitled "Community Leadership in the '80s" at Bigelow Junior High, 42 Vernon Street, Newton, from 8:30 a.m. to 1 p.m. For further information, call 552-7118.

The eighth annual **Bay Village Street Fair** takes place today, from 11 a.m. to 5 p.m. on Church Street, Boston. Admission free; call 426-1762 for details.

**Creature From the Black Lagoon** and **It Came From Outer Space**, both directed by Jack Arnold, are featured at the Brattle Theater, 40 Brattle St., Cambridge. For times and ticket prices, call 876-4226.

## sun 8

**The Man in the White Suit** (1952) and **The Horse's Mouth** (1958). Two marvelous British comedies, both starring the recipient of this year's Life Achievement Oscar, Alec Guinness, are shown at the Coolidge Corner Moviehouse, 290 Harvard Street, Brookline. For times and ticket prices, call 734-2500.

**A Jazz Cruise in Boston Harbor** aboard the *Bay State* departs from Long Wharf, Boston, at 7 p.m. Among the jazz artists featured are Search, Ronnie Gill and the Manny Williams Trio, and Bill Thompson and Gray Sargent. Admission is $7. For more information, call 262-1300.

**Kenneth Carstens**, legal adviser, author, and white South African exile, discusses the horrors of apartheid in a lecture entitled "Southern Africa: A White Dissident's View" at 11 a.m. at the Community Church of Boston, 565 Boylston Street, Boston (266-6710). Admission is free.

**Boston Bike Day**, to benefit the Massachusetts Special Olympics, will include an eight-mile bike tour, a rally in Boston Common, and a Bike Fair on Memorial Drive, Cambridge. For further information, call 265-2295.

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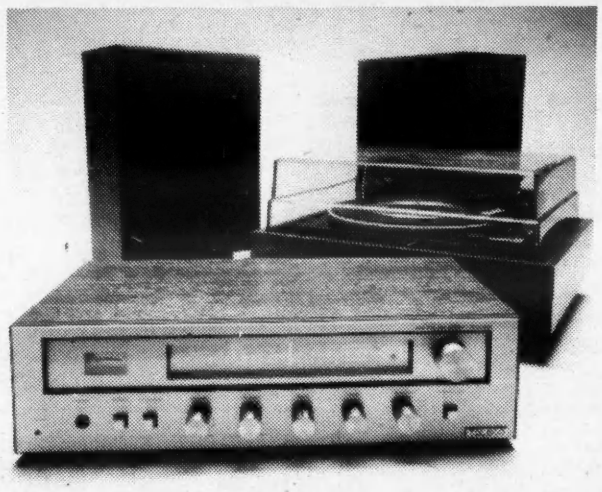

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# Hot dots

by Clif Garboden

## SUNDAY

**Noon (56) Romance on the High Seas** (movie). Doris Day, Jack Carson, and Janis Paige in *Love Boat 1948*. A French state-room farce in translation.
**1:00 (2) The Auction.** Today, and every day this week, until you're sick of the very thought. A great community effort that for economic reasons must drag out too long. There are auction addicts, though, who feel they're missing something if they don't watch. All they're really missing is hour upon hour of some of the strangest live television produced east of Sandusky. A worthy cause, nonetheless, and in its way preferable to those cursed fund-raising drives.
**1:00 (7) Dragonwych** (movie). Victor Mature and Vincent Price star in this 1954 sordid piece about a New York girl who flees to the great American Midwest after witnessing a gang-land slaying in the big city.
**2:00 (5) Tortilla Flat** (movie). Never saw a slanted one ourselves. Spencer Tracy, Hedy Lamarr, and John Garfield star in a 1942 adaptation of John Steinbeck's novel about poverty and California's Mexican population. More romance of dirt, but not bad.
**2:00 (38) Baseball.** The Sox *vs.* the Milwaukee Brewers.
**2:00 (56) My Dream Is Yours** (movie). Another Doris Day triumph. This time featuring Jack Carson and Eve Arden, back when she was more of a vamp than *Our Miss Brooks* cast her. Show-biz romance with music and dance.
**7:00 (56) Star Trek**, "Let That Be Your Final Battleground." Two two-toned aliens rampage through the *Enterprise* carrying a centuries-old racial dispute to its logical conclusion. As a side benefit, we learn how to make a starship self-destruct.
**8:00 (5) Roots.** Yes, it's back. The blockbuster of all TV, with Levar Burton, Cicely Tyson, Ed Asner, O.J. Simpson, etc. The first installment is by far the most coherent, starting at the very abovementioned roots with ancestor Kunta Kinte's involuntary arrival in the New World. Spirited and more well-intentioned than commercialized, this multi-part video epic is easy to watch even though it lapses into complete predictability past the second episode. Not as good as you thought it was the first time, but it's here if you want it.
**8:00 (44) Masterpiece Theater:** *My Son, My Son*, part VII. A repeat of last week's episode, in which we find Oliver as an officer with the Black and Tans, in battle against Rory.
**8:00 (56) Soccer.** The Tea Men *vs.* the Philadelphia Fury.
**9:00 (4) The Owl and the Pussycat** (movie). Barbra Streisand, George Segal, and Robert Klein star in a movie from the Broadway play about an intellectual in love with a whore. Typical Streisand material, with no surprises.
**9:00 (44) Masterpiece Theater:** *Disraeli*, part I. Benjamin Disraeli's life and good times begin with our hero as a soon-to-be-successful young novelist traveling in high-toned social circles. The first of four parts. Ian McShane stars.
**11:30 (4) Planet of the Apes** (movie). Charlton Heston and Roddy McDowall star in the 1968 sci-fi high point that was carried to forced and unfortunate completion throughout the subsequent few years. The best *Apes* movie, ahead of its time at the time.

## MONDAY

**1:00 (2) Auction.** We'll let you in on a secret. Some of those bids they post are phony. They'll put a fake bid on an item just to make sure that whoever donated it doesn't feel bad and to give its marketability some credibility.
**8:00 (56) Elizabeth the Queen** (movie). The beginning of Bette Davis-appreciation week on WLVI. A far better idea than having another one for Clint Eastwood. Here Davis stars with Errol Flynn and Olivia de Havilland in a 1939 adaptation of the royal romance play by Maxwell Anderson.
**8:00 (5) Roots**, part II. Kunta's various escape attempts and the birth of Kizzy. More of this next week.
**9:00 (4) Secrets of Three Hungry Wives** (movie). Between-meal snacks have long been an issue on television.
**9:00 (44) The Americans:** *The Film Star*. Jodie Foster is the star in question. What's it like to live with a reputation as the Shirley Temple of the '70s and compete with Linda Blair?
**10:00 (44) Spoleto '80.** More artistic triumphs from this hitherto esoteric arts festival. We still haven't met anyone who knows what this is all about. Tonight it's Bellini's *opera La Sonnambula*, in excerpt form. Somebody filmed it; Channel 44 decided to run it. If anyone out there actually attended Spoleto '80, please write in.

## TUESDAY

**1:00 (2) Auction.** Etc.
**1:00 (38) The Sun Also Rises** (movie). Tyrone Power and Ava Gardner star in this 1957 film version of Hemingway's novel. Aired now for the midday depressed set.
**7:30 (4) Evening.** Featuring a segment with country-rocker Hank Williams Jr.
**7:30 (5) The Muppets.** Jim Henson and his denim darlings are joined by guest host Phyllis George.
**8:00 (44) Nova:** *A Plague on Our Children*. More better living through chemistry, or how we're poisoning ourselves with herbicides, pesticides, and other substances that were never meant to exist.
**8:00 (56) The Letter** (movie). Bette Davis and Gale Sondergaard star in this 1940 drama based on the story by Somerset Maugham about a wife on trial for slaughtering her husband and her efforts to retrieve an incriminating missive.
**8:30 (38) Baseball.** The Sox *vs.* the Minnesota Twins.
**10:00 (44) Spoleto '80.** Jazz and country-music night at Spoleto, that well-known festival of the arts. Channel 44 has neglected to name the performers, but we're sure only the best participate in this prestigious event.
**11:30 (4, 5, 11) Primary Stuff.** Results of the voting in California, Ohio, New Jersey, Rhode Island, Montana, South Dakota, Mississippi, and West Virginia. The primaries must be a real education for the reporters. What else, short of a mine disaster, would take network crews to Wheeling on Tuesday night?
**1:10 a.m. (5) Five All Night Live.** Featuring music by the ever-weird Ramones, the first band with enough sense to point out that this is the end of the century.

## WEDNESDAY

**1:00 (2) Auction.** Good stuff, reasonably discounted, as near as your telephone.
**2:30 (4) Daytime Emmy Awards.** What happens before the evening news shows is a world unto itself, so it is fitting that prizes for excellence within said bounds be handed out before sunset. Live from NBC's studio 8H and hosted by Ed McMahon, Beverlee McKinsey, and Susan Seaforth. Soap addicts, enjoy. Those of us with day jobs don't even know who McKinsey and Seaforth are.
**8:00 (56) Watch on the Rhine** (movie). Bette Davis stars with Paul Lukas and Donald Woods in this movie based on Lillian Hellman's successful Broadway play about an anti-Nazi underground leader escaped to the US only to face blackmail.
**8:30 (38) Baseball.** The Sox *vs.* the Minnesota Twins.
**9:00 (44) Non-Fiction Television:** *Plea Bargaining: An American Way of Justice*. How to commit a felony and be punished for something less serious by playing with the technicalities of the court system. It is estimated that more than 85 percent of felonies brought to trial in the US are handled this way. A look at how plea bargaining works in Florida, using actual cases as examples.
**10:00 (44) Spoleto '80.** Who knows? More jazz? Opera? The whole world is watching.
**2:10 a.m. (5) Five All Night Live.** Featuring an encounter with Scottish new-wave writer/singer Jesse Rae. Wasn't he just on *Spoleto '80?*

## THURSDAY

**1:00 (2) Auction.** Low bid, everybody down.
**1:00 (38) The Bad Seed** (movie). Eileen and Henry Jones star in this 1956 hate-your-children drama about a girl who just can't help it. Compelling, but questionable on all counts, right up through the divine intervention at the end. We like divine intervention. We could use more of it.
**8:00 (44) Odyssey: The Chaco Legacy.** A look back 900 years to the inhabitants of Chaco Canyon, New Mexico, and their civilized wonders, including a network of roads, giant pueblos, and a weather-control structure. The highest standard of living west of the Pecos.
**8:00 (56) Old Acquaintance** (movie). A 1943 Bette Davis drama co-starring Miriam Hopkins. Revisionist feminism. Woman loses her family to her career as a writer.
**9:00 (4) Amateur Night at the Dixie Bar & Grill** (movie). Made for TV in 1979, and should need no explanation.
**9:00 (5) Barney Miller,** "Jack Soo: A Retrospective." Recapping the highlights of the late Jack Soo's stint with this excellent ensemble comedy.
**9:00 (7) Hard Time.** A one-hour documentary filmed at Stateville Prison in Joliet, Illinois, about life and hard time. George Kennedy narrates.
**9:00 (44) Columbia: Voices of the River.** Producer Jean Walkinshaw and filmmaker Wayne Sourbee journeyed 1200 miles up the Columbia River from Oregon to British Columbia, filming the scenery and the people who live along its banks.
**9:30 (44) Camera Three:** *Duro Ladipo's National Theater of Nigeria*. A performance of a musical entitled *Oba Koso*, drawn from Nigerian folklore themes of the Yoruba ethnic community. The performing troupe here opened in New York City in 1975.
**10:00 (44) Spoleto '80.** Dance night at Spoleto. Ha-cha! Performances by the Joyce Trisler Dance Company, Spanish dancer Maria Benitez, and others.

## FRIDAY

**1:00 (2) Auction.** No action?
**8:00 (38) Home Before Dark** (movie). Jean Simmons stars in this 1958 drama about a young woman trying to re-enter society after a nervous breakdown.
**8:00 (56) Now Voyager** (movie). Bette Davis, Claude Rains, and Paul Henreid in their classic 1942 romance about an ugly young woman who finds love through psychoanalysis.
**9:00 (44) Masterpiece Theater:** *Disraeli*, part I. A repeat of Sunday's episode, with young Ben as a social-climbing novelist.
**10:00 (4) News Special: The Shape of Politics.** Bill Rogers reports on the primary system and on recent trends in campaign financing.
**10:00 (44) Spoleto '80.** The final show of this series. Featuring interviews with the folks who make the festival what it is, and perhaps an explanation of why it was ever put on television.
**10:30 (38) Baseball.** The Sox *vs.* the Oakland Athletics.
**11:30 (5) Fridays.** ABC's attempted answer to *Saturday Night* long after most viewers had forgotten the question. Tonight features music by Tom Petty and the Heartbreakers.
**11:30 (7) The Avengers**, followed by **The Return of the Saint.** Your best late-night bet on Fridays.
**1:00 a.m. (4) The Midnight Special.** Your worst.

## SATURDAY

**Noon (38) Sherlock Holmes and the Scarlet Claw** (movie). Rathbone and Bruce sail to Canada to catch a monster that glows in the dark.
**1:00 (56) Creatures of Destruction** (movie). Another hypnotist using his curvaceous assistant to murder people in the audience.
**2:00 (4) Baseball.** Either the St. Louis Cardinals *vs.* the Montreal Expos, or the Pittsburgh Pirates *vs.* the New York Mets.
**2:30 (56) It Conquered the World** (movie). Peter Graves and Beverly Garland in a remake of *Zontar, the Thing from Venus*. It didn't conquer the world. Don't fret.
**4:30 (38) Baseball.** The Sox *vs.* the Oakland Athletics.
**7:00 (56) Star Trek,** "Mark of Gideon." An overpopulated planet offers Kirk the privilege of donating a few old Vegan choriomeningitis germs for the purpose of thinning out the populace. The planet's government's inducements include kidnaping, phony transporter coordinates, bad fistfighters, and the president's daughter.
**8:00 (56) Jezebel** (movie). Bette Davis, George Brent, and Henry Fonda star in the story of a strong-willed Southern belle who, having been rejected by her lover for wearing flashy dresses, rekindles his affections when he contracts yellow fever. Made in 1938.
**9:00 (7) Won Ton Ton** (movie). Stupid movie about a dog movie star, starring Madeline Kahn and Bruce Dern.
**9:00 (44) Iran: Inside the Islamic Republic.** A documentary of the revolutionary climate, shot by an American and Iranian film crew between December, 1978, and June, 1979.
**11:30 (4) Saturday Night Live.**
**11:30 (56) The Frozen Dead** (movie). Mad German scientist attempts to thaw leaders of the Third Reich and pick up World War II where Hitler left off.
**1:20 a.m. (5) Five All Night Live.** Featuring music by Chick Corea, a Scientologist but a good piano player.

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# Airwaves

**by Billy Pope**

## SUNDAY

**8:00 a.m.-noon (WBCN) Boston Sunday Review.** *Boston Globe* reporter Stephen Kinzer, who was just in Cuba, talks about Castro, Cuba, and Carter; members of Jobs With Peace discuss their proposed referendum to use tax dollars for civilian, not military, needs; George Gloss of the Brattle Book Store tells you what your first-edition Nancy Drew is worth; and jazz critic Michael Ullman looks at the state of the art.
**9:00-11:00 a.m. (WCOZ) Talkback.** Darrell Martinie, the Cosmic Muffin, and several others discuss astrology and the starring role it plays in our lives.
**9:30 a.m. (WITS) New England Journal.** John William Ward, chairman of the Special Commission Concerning State and County Buildings, and state Representative Angelo Marotta discuss the slip-it-in-the-back-pocket syndrome.
**Noon (WBUR) Horizons.** A discussion of two proposed Massachusetts bills, concerning sexual harassment and the staircasing of rape offenses.
**Noon (WCRB) Reflections.** Marion Vuilleumier discusses her latest book of poetry and the upcoming Cape Cod Writers' Conference.
**Noon (WGBH) Masterpiece Radio Theater.** *Sons and Lovers*, part II. The dramatization of D.H. Lawrence's classic novel of early manhood. Repeated on Monday at 10 p.m.
**Noon (WHRB) Music from South America.** The music of pre-Pinochet Chile (Quilapayun), Cuba (Silvio Rodriguez), Mexico (Rigo Tovar), and others.
**1:00 (WGBH) Boston Artists' Ensemble.** The Ensemble perform Verdi's Quartet in E-minor.
**2:00 (WGBH) Spoleto Festival, USA.** Performances of Bach's Harpsichord Concerto in D minor, with Kenneth Cooper, and Dvorak's Quintet.
**2:00 (WBUR) Sunday Opera.** Michel Plasno conducts a performance of Offenbach's *Orpheus in the Underworld*.
**2:00 (WITS) Baseball.** The Sox *vs.* the Milwaukee Brewers.
**3:00 (WHRB) Live at Passim.** Peter Kairo and Bob Holmes give a folk concert.
**4:00 (WCRB) Hollywood Bowl Summer Festival.** Zubin Mehta conducts the Los Angeles Philharmonic in Beethoven's *Egmont* Overture and Saint-Saens's Symphony No. 3.
**4:00 (WMBR) Lullaby of Broadway.** Host Dale Davidson's roommate is getting married, so she's devoting her entire show to wedding songs from ancient musicals.
**6:00 (WBUR) Critics' Round Table.** Five classical-music critics discuss the challenges and problems of music journalism.
**7:00 (WBUR) Taking Readings.** Poet Robert Creeley reads his own work in the first of a series of poetry readings.
**7:00 (WBZ) Metro Life.** Folksinger/political activist Mimi Farina sings and discusses her Bread and Roses Musical Tour to prisons and nursing homes.
**7:30 (WBUR) Fireside World.** "In the Next World, You're on Your Own." The Coolzip family brings to life the emptiness of mainstream California.
**7:30 (WGBH) Folk Heritage.** An evening of traditional American and bluegrass music, with Laurie Peckins and Peter McArdale.
**8:00-midnight (WHRB) The Samuel Barber Orgy.** A survey of this 20th-century American composer's work.
**8:30 (WCRB) Sunday Evening at the Opera.** The D'Oyly Carte Opera Company perform Gilbert and Sullivan's *Pirates of Penzance* and *Gondoliers*.
**9:00 (WRKO) The Joe Casper Show.** Dan Wolfe, a clinical social worker, discusses the emotional stress that stems from a society's mechanical responses to human needs.
**9:00 (WCOZ) Profiles in Rock.** An in-depth look at the lives and music of Jim Morrison and the Doors.
**10:30 (WGBH) Folk Festival, USA.** Wilma Lee and Stoney Cooper perform with the Clinch Mountain Clan at the Smithsonian; and a portrait of steel-guitarist Jerry Byrd.
**11:00 (WROR) Mass Communications.** William Schofield, author of *Freedom by the Bay*, discusses Boston, the Freedom Trail, the history of the Harbor, and the Tall Ships.

## MONDAY

**9:00 a.m. (WBUR) New Morning.** "The History of Jazz." The first of a daily series that runs through the summer, this features work songs, West African music, minstrel tunes, and early ragtime.
**10:30 a.m. (WMBR) Late Risers' Club.** "Hicks from the Sticks." New-wave rock bands from America's heartland.
**4:30 (WGBH) First Amendment and a Free People.** Pulitzer Prize-winning columnist Haynes Johnson discusses his new book, *In the Absence of Power*.
**7:00 (WGBH) The Spider's Web.** *Stuart Little*. E.B. White's tale of the adventures of a young mouse in New York City is heard each weekday evening.
**7:30 (WGBH) Reading Aloud.** *The Compleat Cruiser*. The last three days of readings from this compendium of sailing.
**7:30 (WITS) Baseball.** The Sox *vs.* the Minnesota Twins.
**8:00 (WCRB) BSO Playbacks.** Charles Munch conducts Honegger's Symphony No. 2 and Sibelius's Symphony No. 7.
**8:00 (WBUR) Seabrook.** A documentary of the recent activity of anti-nuke activists.
**8:30 (WBUR) Peacework.** Gary and Evelyn Nakano Glenn talk about their experiences in Japanese-American internment camps during World War II and the present-day ramifications.
**9:00 (WBUR) Open Air.** "An Essay on Women's Culture." Impressions on the state of the women's movement at the sixth annual Women's Music Festival, in Urbana, Illinois, with Holly Near, the featured artist.
**9:00 (WCOZ) Block Party.** An hour of the music of Little Feat, Robin Trower, and Tom Petty and the Heartbreakers.
**9:00 (WCRB) Baltimore Symphony.** Sergiu Comissiona conducts Delavega's *Adios*, Schumann's Piano Concerto in A minor, with Radu Lupu, and Walton's *Belshazzar's Feast*.
**10:00 (WBUR) Spaces Special.** The spotlight focuses on Brazilian composer/guitarist/pianist Egberto Gismonti.

## TUESDAY

**Midnight-6:00 a.m. (WHRB) The Bruce Springsteen Orgy.** A musical look at why Bruce's "Born to Run" is being proposed as New Jersey's state song and why it ain't got a chance.
**6:00-11:00 a.m. (WHRB) Bluesrock Guitarists' Orgy.** Electric blues from the likes of Duane Allman, Eric Clapton, B.B. King, Jimi Hendrix, and others.
**7:30 (WITS) Baseball.** The Sox *vs.* the Minnesota Twins.
**8:00 (WCRB) BSO Playbacks.** Seiji Ozawa conducts Mozart's Bassoon Concerto in B flat and Bach's Magnificat in D major.
**9:00 (WCRB) Chicago Symphony.** Charles Mackerras conducts Dvorak's *Carnival* Overture, Janacek's *The Ballad of Blanik Hill*, Smetana's *The Moldau*, and Tchaikovsky's Orchestral Suite Number 3.
**10:00 (WGBH) Edward R. Murrow.** A review of the broadcaster's life, beginning with his wartime experiences and traveling through the McCarthy era.
**11:00 (WBUR) Jazz Alive!** Performances by Oscar Peterson, Ed Bickert, Salome Bey, Terry Clark, Don Thompson, and the Canadian All-Star Sextet.

## WEDNESDAY

**10:00 a.m.-2:00 (WHRB) Abbey Lincoln Orgy.** Standing out as a unique voice in black music, Abbey Lincoln recorded with Sonny Rollins, Coleman Hawkins, and others.
**11:00 a.m. (WBUR) Options in Education.** "College Teaching and Job Insecurity," part I. Tenure means very little when austerity programs reign supreme. Part II is on Thursday.
**1:00 (WITS) Pat Whitley Show.** A discussion of daily life in Afghanistan, with several Afghani citizens.
**7:30 (WITS) Baseball.** The Sox *vs.* the Minnesota Twins.
**8:00 (WCRB) BSO Playbacks.** Klaus Tennstedt conducts Schubert's Symphony No. 9 (*Great*).
**8:15 (WBUR) Behind the News.** "Gay Headed Households." A profile of Anita Bryant's nightmare.
**9:00 (WCRB) Cleveland Orchestra.** Andrew Massey conducts Beethoven's Piano Concerto No. 5, with Eunice Podis, and Shostakovich's Symphony No. 8.
**9:00 (WCOZ) Block Party.** An hour of the music of J. Geils, the Pretenders, and David Bowie.
**10:00 (WGBH) The Studs Terkel Almanac.** Cartoonist/playwright Jules Feiffer rolls through his book *Tantrums*, a "sort-of" novel in cartoon form.
**10:00 (WHRB) Today's Rock Women.** New-wave vocalists from Patti Smith and Lizzy Descloux to Deborah Harry and many others.

## THURSDAY

**1:00 (WMBR) The Crazy Quilt.** A literary quilt featuring Allen Ginsberg and his 1956 reading of *Howl*, and existential rock, jazz, and folk tunes in honor of Jean-Paul Sartre's birthday.
**4:30 (WGBH) Horizons.** The varied perspectives of black women on the women's movement.
**8:00 (WGBH) Belgium's Queen Elisabeth International Music Competition** (live). Satellite coverage of the winners' concert in the violin competition held at the Palais des Beaux in Brussels.
**9:00 (WBUR) The Struggle.** A documentary on the Mexican undocumented farmworkers in Washington; a Chinese cultural segment; and a report on a recent conference on feminism in Mexico.
**9:00 (WCRB) New York Philharmonic.** Zubin Mehta conducts Zagortzev's *Gradations*, Prokofiev's Piano Concerto No. 2, with Horatio Gutierrez, and Strauss's *Also Sprach Zarathustra*.
**11:00 (WBUR) Jazz at the Church.** Randy Sabien Duo in a concert recorded at Emmanuel Church; and Rene Arlain and his group, live at the studio.
**Midnight (WCOZ) Playback.** The Stompers in a concert performance recorded at Jonathan Swift's.

## FRIDAY

**7:30 (WITS) Baseball.** The Sox *vs.* the Oakland A's.
**8:00 (WGBH) The Los Angeles Philharmonic.** Carlo Maria Giulini conducts operatic overtures: Rossini's *L'Italiana in Algeri, Semiramide*, and *William Tell*, and Verdi's *I Vespri Siciliani, La Traviata*, and *La Forza del Destino*.
**8:00 (WCRB) BSO Playbacks.** William Steinberg conducts Vaughan Williams's Tuba Concerto, with Chester Schmitz, and Josef Krips conducts Beethoven's Symphony No. 6 (*Pastoral*).
**8:30 (WBUR) Soapbox.** "Is Radio Dead or Alive?" Frank Mankiewicz, head of NPR, and Senator Larry Pressler discuss the present state of radio and its future.
**9:00 (WCRB) BSO.** Seiji Ozawa conducts Brahms's *German Requiem*.
**9:00 (WCOZ) Block Party.** An hour of the music of the Who and the Rolling Stones.
**10:00 (WGBH) Earplay.** *The Desert*. Radio drama written by Janet Niepris and directed by Emily Mann.
**11:00 (WGBH) The Blues Hour.** A feature on the Cajun blues, with Nathan Abshire and the Grand Mamou Orchestra.

## SATURDAY

**10:00 a.m. (WMBR) Artists at Work.** Jazz-folk violinist Randy Sabien in a concert recorded at Passim.
**Noon (WGBH) Options in Education.** "School Desegregation 26 Years after the Brown Decision." An examination of the original lawsuits that led to the Supreme Court ruling.
**1:00 (WGBH) Jazz Alive!** Performances by Slide Hampton Quintet, Sam Jones and Tom Harrell, and jazz singer Roberta Baum.
**2:00 (WITS) Baseball.** The Sox *vs.* the Oakland A's.
**2:00 (WCRB) Chicago Lyric Opera.** Riccardo Cahilly directs Verdi's *Rigoletto*, with Blegen, Pavarotti, and Manuguerra.
**4:30 (WBUR) Special.** "P-Town Stories." A series of fictional vignettes told over the back fences, in the beds, and in the bars, in the words of the people of Provincetown.
**5:25 (WEEI) Belmont Stakes.** It's time for the filly to show them all once again.
**6:30 (WGBH) The Advocates in Brief.** A debate in Spanish of the possible economic and social consequences of Puerto Rico's becoming a state, a commonwealth, or an independent nation.
**8:00 (WCRB) Boston Pops** (live). John Williams conducts a program that includes Bruch's Violin Concerto in G minor, with Dylana Jenson.

| | |
|---|---|
| WBCN 104.1 FM | WGBH 89.7 FM |
| WBUR 90.9 FM | WHRB 95.3 FM |
| WBZ 106.7 FM | WITS 1510 AM |
| WCOZ 94.5 FM | WMBR 88.1 FM |
| WCRB 102.5 FM | WRKO 680 AM |
| WEEI 590 AM | WROR 98.5 FM |


SEE WHAT YOUR MONEY CAN BUY AT

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SUNDAY IS FREE T-SHIRT DAY AT SUFFOLK DOWNS.

Come out to Suffolk Downs on T-shirt day, Sunday, June 8, and along with a free T-shirt, you'll get in free with this coupon.

FREE ADMISSION
(ADMIT ONE)

$2.50 value — SUFFOLK DOWNS — $2.50 value

THE MOST ACTION $2 CAN BUY.

Post Time 1:30 — Sunday, June 8, 1980

# Film listings

**These listings are compiled almost a week before theater bookings are finalized. New shows are often scheduled with little advance notification. Please call the theater before steppin' out, and be advised that sneak previews are common on Friday and Saturday nights. Escape!**

## BOSTON

**ALLSTON CINEMA (277-2140)**
214 Harvard Ave.
**I: Chapter Two**: Sun-Thurs. 1, 3:15, 5:30, 7:45, 9:55
**Changeling**: Fri-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
**II: Fiddler on the Roof**: Sun-Thurs. 1:45, 4:20, 7, 9:30
Call for new feature: Fri-Sun.
**BEACON HILL I, II, & III (723-8110)**
1 Beacon St.
**I: Apocalypse Now**: Sun-Sun. 1:30, 4:30, 7:30, 10:15
**II: Gong Show Movie**: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
**III: Black Stallion**: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
**CHARLES I, II & III (227-1330)**
195-A Cambridge St.
**I: The Empire Strikes Back**: Sun-Sun. 1, 3:15, 5:30, 7:45, 10, 12:15
**II: La Cage aux Folles**: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10
**III: All That Jazz**:: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
**CHERI I, II & III (536-2870)**
Dalton St. nr. The Prudential Center.
**I: Don't Answer the Phone**: Sun-Thurs. 1:15, 3:30, 4:45, 6:30, 8:15, 10
**Tom Horn**: Fri-Sun. Call for times.
**II: Hollywood Knights**: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
**III: Heading for Broadway**: Sun-Thurs. 1, 2:45, 4:30, 6:15, 8, 10
**Up the Academy**: Fri-Sun. Call for times.
**CINEMA 57 I & II (482-1222)**
200 Stuart St.
**I: Long Riders**: Sun-Sun. 1:30, 3:30, 5:30, 7:45, 9:45
**II: Friday the 13th**: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
**EXETER THEATER (536-7067)**
Exeter St. at Newbury
**Tin Drum**: Sun-Sun. 2, 4:30, 7:10, 9:45
**MUSIC HALL (423-3300)**
268 Tremont St.
Call for feature.
**NICKELODEON CINEMA (247-2160)**
600 Comm. Ave.
**I: Sitting Ducks**: Sun-Sun. 1:30, 3:10, 4:50, 6:30, 8:15, 10
**II: Wise Blood**: Sun-Sun. 3:40, 7:50
**Man Who Would Be King**: Fri-Sun. 1:25, 5:35, 9:45
**PARIS (267-8181)**
841 Boylston
**Being There**: Sun-Sun. 1, 3:15, 5:30, 8, 10:15
**PI ALLEY I & II (227-6676)**
237 Washington St.
**I: Last Tango in Paris**: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
**II: The Nude Bomb**: Sun-Thurs. 1:30, 3:30, 5:45, 8, 10
**Happer Hooker**: Fri-Sun. Call for times.
**PUBLIX CINEMA (482-1288)**
166 Washington Street
**The Real Bruce Lee** and **Kung Fu Mama**.
Sun-Sun. Call for times.
**SAXON (542-4600)**
219 Tremont St.
**The Fifth Floor**: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 9:45
**SYMPHONY (262-3888)**
252 Huntington Ave.
Call for features and times.

## BROOKLINE

**CHESTNUT HILL I, II, III & IV (277-2500)**
Rte. 9 at Hammond St.
**I**: Closed for renovation.
**II: Headin' for Broadway**: Sun-Sun. 1:15, 3:15, 5:15, 7:35, 9:45
**III: Long Riders**: Sun-Sun. 1:15, 3:15, 5:15, 7:45, 10
**IV: All That Jazz**: Sun-Thurs. 1:45, 4:20, 7:20, 9:45
**CIRCLE CINEMA I, II & III (566-4040)**
Cleveland Circle
**I: Friday the 13th**: Sun-Sun. 1:30, 3:40, 5:40, 7:50, 10
**II: Gong Show Movie**: Sun-Sun. 1:45 3:45, 5:45, 7:30, 9:30
**III: Nude Bomb**: Sun-Thurs. 1:15, 3:15, 5:15, 7:20, 9:30
**The Happy Hooker Goes to Hollywood**: Fri-Sun. Call for times.
**CINEMA BROOKLINE (566-0007)**
Washington St. at Rte. 9
Call for feature and times.
**COOLIDGE CORNER (734-2500)**
290 Harvard St.
**I: Shop Around the Corner**: Sun-Tues. 7:45, Sun. 3:55
**After the Thin Man**: Sun-Tues. 5:45, 9:35, Sun. 2:00
**Trouble in Paradise**: Wed-Thurs. 7:35
**Private Lives**: Wed-Thurs. 6, 9:15
**Some Like It Hot**: Fri-Sat. 7:35, Sat 3:50
**Where's Poppa?**: Fri-Sat. 6, 9:50, Sat. 2:15

*Simone Signoret is the eponymous heroine of* Madame Rosa.

**Man in the White Suit**: Sun. 4:25, 7:45
**The Horse's Mouth**: Sun. 2:45, 6, 9:20
**II: Madame Rosa**: Sun-Tues. 7:50, Sun. 4:20
**The Two of Us**: Sun-Tues. 6:15, 9:50, Sun. 2:45
**Henry V**: Wed-Sat. 6:10, 8:35, Sat. 1, 3:30
**Mireio Efros**: Sun. 1:20, 2:40, 8:10
**Saliah**: Sun. 2:50, 6:15, 9:40

## CAMBRIDGE

**BRATTLE (876-4226)**
40 Brattle St. near Harvard Square.
**Strangers on a Train**: Sun-Tues. 5, 9:45
**Dial M for Murder**: Sun-Tues. 7:50, Sun. 4:10
**Only Angels Have Wings**: Wed-Fri. 5:45, 9:35
**20th Century**: Wed-Fri. 7:55
**It Came from Outer Space**: Sat-Sun. 3:30, 6:30, 9:30
**Creature from the Black Lagoon**: 2, 5, 8
**FRESH POND CINEMA (547-8800)**
Fresh Pond Shopping Center.
**I: Meatballs**: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40
**Changeling**: Fri-Sun. Call for times.
**II: Coal Miner's Daughter**; Sun-Thurs. 7:15, 9:40, Sun. 2, 4:30
**All That Jazz**: Fri-Sun. Call for times.
**GALERIA CINEMA (661-3737)**
57 Boylston Street
**Trials of Alger Hiss**: Sun-Thurs. 1:30, 4:30, 8
**Nijinsky**: Fri-Sun. Call theater for times.
**HARVARD SQUARE (864-4580)**
1434 Mass. Ave.
**Chapter Two**: Sun. 3:25, 8:05
**New York, New York**: Sun. 1, 5:35, 9:55
**Death in Venice**: Mon. 2:40, 7:40
**The Damned**: Mon. 12, 4:55, 9:55
**Manhattan**: Tues. 1:35, 4:50, 8:15
**Interiors**: Tues. 12, 3:15, 6:30, 10
**Flesh Gordon**: Wed. 12, 2:45, 5:30, 8:25
**Kentucky Fried Movie**: Wed. 1:20, 4:05, 6:50, 9:45
**Serial**: Thurs. 1, 4:20, 7:50
**Norma Rae**: Fri. 12, 4, 8:05
**Unmarried Woman**: 1:55, 5:55, 10
**Apocalypse Now**: Sat. 3:15, 8:15
**Coming Home**: Sat. 1, 5:55
**King of Hearts**: Sun. 1:30, 4:45, 8:05
**Paths of Glory**: Sun. 3:15, 6:30, 9:50
**ORSON WELLES I, II & III (868-3600)**
1001 Mass. Ave.
**I: My Brilliant Career**: Sun-Sun. 2:30, 5, 7, 8:45, 10:30
**II: Best Boy**: Sun-Sun. 1:45, 3:45, 5:50, 7:45, 9:45
**III: The Wicker Man**: Sun-Sun. 2:15, 4:15, 6:15, 8:15, 10:15

## MIDNIGHT MOVIES

The following theaters screen films FRI-SAT on or around midnight. For suburban midnights, see suburban listings.

**Circle Cinema**: Gong Show Movie; Nude Bomb; Friday the 13th.
**Exeter Theater**: Rocky Horror Picture Show.
**Harvard Square**: Cry Uncle.
**Orson Welles**: Richard Pryor in Concert; Harder They Come; Pink Flamingos.

## GOOD DEALS

Good deals are subject to change at a moment's notice so check with the theater before taking off.

**Academy Newton**: $2 for first show.
**Allston Cinema**: $2 for first show of the day, $1.50 for seniors till 5 pm.
**Arlington, Capitol & Regent**: $1.25 Sun.-Thurs., $1.50 Fri-Sat.
**Belmont Studio**: $1.50 all times.
**Brattle Theater**: $2.50 before 6 pm, $2.50 Wed. Discount coupons available.
**Cinema Brookline**: $1.50 at all times.
**Cleveland Circle**: $2 for first show.
**Coolidge Corner**: $2.50 for last show of the night.
**Fresh Pond Cinema**: $1.50 all times.
**Harvard Square**: $2 till 6 pm Mon-Fri. (except holidays). $2.50 at midnight. $3 after 6 and on Sat, Sun. and holidays.
**Nickelodeon**: Discount coupons available. 5 admissions for $12.
**Off the Wall**: Lifetime membership $5 = permanent $1 off at all shows. Mon: $1 off with student ID.
**Orson Welles**: $1.50 with a Welles T-shirt Mon-Tues. Discount coupons too.
**Publix**: $1.25 all times.
**Somerville, Broadway & Somerville**: $1.25 Sun-Thurs., $1.50 Fri-Sat.
**West Newton**: $1.25 for weekend mat.

## FILM SPECIALS

**FRIDAY NIGHT AT THE MOVIES** presents a series featuring unforgettable characters at 7 and 9 pm at the Blacksmith House, 56 Brattle St., Camb. (547-6789). Admission $2.

**SOMERVILLE LIBRARY**, Highland Ave. and Walnut St., screens films each THURS at 6:30 pm. FREE.

**BORN TO GREATNESS** is a series of film biographies presented each TUES at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. FREE. June 3: "The General."

**THE SECOND AWAKENING OF CHRISTA KLAGES**, a feminist thriller set in contemporary West Germany, is screened SUN, June 1 at 7:30 pm at the Red Bookstore, 136 River St., Cambridge (491-6930). Admission $1.50.

**WHERE'S BOSTON** is shown hourly each day from 10 am to 10 pm at 60 State St. (661-2425). Tix $1.50-$3.

**NEWTON FREE LIBRARY**, 414 Centre St. (552-7145) presents films each WED at 7 p.m. FREE. June 4: "Pather Panchali."

**FRENCH LIBRARY** (266-4351) 53 Marlborough St., Boston, screens films each FRI-SUN at 8 pm. Tix $2. June 1: "Les Enfants du Paradis." June 7, 8: "La Passion de Jeanne d'Arc"; "Ballet Mechanique."

**BF/VF** (254-1616) 39 Brighton Ave., Allston, screens films and/or presents filmmakers each THURS and SAT at 8:30 pm. Admission $3.

**HARVARD-EPWORTH CHURCH**, 1555 Mass. Ave., Camb. screens films each THURS and SUN at 7:30 pm. Contribution $1. June 1: "Day of the Festival."

**THE BRITISH HORROR FILM** is explored each TUES at 7:45 pm by the American Cinema Society of Camb. at Modern Times Cafe, 134 Hampshire St., Camb. Tix $2. June 3: "The Devil's Bride."

**WATERTOWN PUBLIC LIBRARY**, 125 Main St., screens films each FRI at 7 pm. FREE. June 6: "Colossus: The Forbin Project."


**Orson Welles Cinemas** 1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

**A MOVIE PASS** to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): Who devised the concept of a film festival ? Last week's answer: Reinhard Hauff spent 4 weeks at the Welles in 1976 showing his early films sponsored by the Goethe Institute.

**"'My Brilliant Career' sends your spirits soaring! . . .**
**. . .The best film to hit Boston in months! It's witty, charming, literate, understated, and quietly erotic."**
– Michael Blowen, BOSTON GLOBE

The breathtaking and haunting story of a free-spirited young maverick (**Judy Davis** in her dazzling screen debut) who tries to fight her way out of her farm family's poverty and avoid the trap of a "rich" marriage with a young local squire. Based on a classic and "scandalous" 1901 autobiography, MY BRILLIANT CAREER marks the stunning debut of an extraordinary young director, **Gillian Armstrong** and the "breakthrough" film for the Australian Cinema.
**2:30, 5:00, 7:00, 8:45, 10:30**

**ACADEMY AWARD WINNER**
A FILM BY IRA WOHL
**'BEST BOY'**

**"★★★★'BEST BOY' IS A TRIUMPH!"**
– Michael Blowen, Boston Globe

**"★★★★YOU'LL LOVE IT! THE DOCUMENTARY FORM COMES OF AGE WITH IRA WOHL'S LOVELY, HEARTWARMING TALE. Meet a new and unexpected film hero. BEST BOY, BEST FILM!"**
– Gerald Peary, The Real Paper

**"★★★★A GREAT, TRANSCENDENT DOCUMENTARY! As amusing and moving as anything in fiction . . . Like so many of the greatest American comedies, 'Best Boy' is quite serious, and wonderfully liberating!"**
– Stephen Schiff, Boston Phoenix

The classic story of a young man leaving home for the first time ... except that Philly is 52 years old. **Ira Wohl's** powerful and touching Academy Award winning film.
**1:45, 3:45, 5:50, 7:45, 9:45**

**"PURE, BRILLIANT, SPINE-TINGLING FUN! IT'S THE MOST INSPIRED MYSTERY I'VE SEEN IN AGES, A KNOCKOUT! It's intriguing, suspenseful and thought-provoking. It's literate, witty, ironic, and sophisticated. IT'S AN ABSOLUTE GEM OF A FILM!"**
*— Bruce McCabe, Boston Globe*

**THE WICKER MAN**

The uniquely original and long-awaited horror "classic" about pagan ritual in the 20th century as a Scottish policeman in search of a missing young woman uncovers an ancient fertility rite. As one local critic said: "it is a cross between 'King Kong' and Gilbert and Sullivan."
**2:15, 4:15, 6:15, 8:15, 10:15**

**The Late Shows**
**Fri. & Sat., June 6 & 7 at 12:15**
**1** Divine in John Waters' ***Pink Flamingos***
**2 RICHARD PRYOR** Filmed Live in Concert
**3 THE HARDER THEY COME**

# Suburban cinemas

**ARLINGTON** Capitol (648-4340)
204 Mass. Ave.
**Coal Miner's Daughter**: Sun-Thurs. 7, 9:20, Sun. 4:30
**All That Jazz**: Fri-Sat. 7, 9:20, Sun. 4:30, 7, 9:20

**ARLINGTON**, Regent (642-1197)
7 Medford St.
**Foxes**: Sun-Thurs. 7, 9, Sun. 5
**The Changeling**: Fri-Sun. 7, 9:15, Sun. 4:45

**BELMONT**, Studio (484-1706)
376 Trapelo Rd.
Call for new feature and times.

**BEVERLY**, Cabot St. Cinema (927-3677)
86 Cabot St.
**Le Grand David Magic Show**: each Sun. 3, 8:15
**Norma Rae**: Mon-Tues. 5, 7:10, 9:20
**Beauty and the Beast**: Wed-Thurs. 5:15, 8:45
**Orpheus**: Wed-Thurs. 7:00

**BRAINTREE**, General I-IV (848-1070)
South Shore Plaza.
**I: Heading' for Broadway**: Sun-Sun. 1:15, 3:15, 5:15, 7:25, 9:30
**II: The Nude Bomb**: Sun-Sun. 1:30, 3:25, 5:10, 7:30, 9:30
**III: Gong Show Movie**: Sun-Sun. 1:30, 3:20, 5:10, 7:30, 9:30
**IV: Kramer vs. Kramer**: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45

**BROCKTON**, General Five (588-5050)
Westgate Mall
**I: Hollywood Knights**: Sun-Sun. 1:15, 3:15, 5:10, 7:30, 9:30
**II: Gong Show Movie**: Sun-Thurs. 1:30, 3:20, 5:10, 7:30, 9:30
**Up the Academy**: Fri-Sun. Call for times.
**III: The Nude Bomb**: Sun-Sun. 1:30, 3:25, 5:10, 7:30, 9:30
**IV: Headin' for Broadway**: Sun-Sun. 1:15, 3:15, 5:15, 7:25, 9:30
**V: Friday the 13th**: Sun-Sun. 1:30, 3:25, 5:15, 7:25, 9:30

**BROCKTON**, Sack I-IV (963-1010)
Route 27
**I: Sitting Ducks**: Sun-Thurs. 1:10, 3, 5, 7:30, 9:20
**Happy Hooker**: Fri-Sun. Call for times.
**Rocky Horror**: Fri-Sat. 11:45 pm
**II: Flesh Gordon**: Sun-Thurs. 1, 3, 5, 7:15, 9:25
**Tom Horn**: Fri-Sun. Call for times.
**Dawn of the Dead**: Fri-Sat. 11:40 pm
**II: Don't Answer thePhone**: Sun-Sun. 1:15, 3:25, 5:20, 7:25, 9:30
**IV: Long Riders**: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:40

**BURLINGTON**, General I-II (272-4410)
Route 128, exit 42
**I: Kramer vs. Kramer**: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
**II: Sitting Duck**: Sun-Thurs. 1:30, 3:30, 5:20, 7:30, 9:25

**CANTON**, Oriental (828-8924)
636 Washington St.
Call for feature and times.

**DANVERS**, Liberty Tree (777-1818)
Liberty Tree Mall
**I: Long Riders**: Sun-Sun. 7:45, 9:45, Sat-Sun. 1:30, 3:30, 5:30
**II: The Nude Bomb**: Sun-Sun. 7:30, 9:30, Sat-Sun. 1:30, 3:30, 5:30

**DANVERS**, Sack Six (777-2555 or 593-2100)
Endicott St.
**I: Friday the 13th**: Sun-Sun. 1, 3, 5:15, 7:35, 9:55
**II: Gong Show Movie**: Sun-Sun. 1:20, 3:20, 5:40, 7:40, 9:55
**III: Black Stallion**: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
**IV: Last Tango**: Sun-Thurs. 1:15, 4:15, 7:15, 9:45
**Up the Academy**: Fri-Sun. Call for times.
**Quadrophenia**: Fri-Sat. 11:50 pm
**V: Don't Answer the Phone**: Sun-Thurs. 1:10, 3:15, 5, 7:25, 9:35
**Tom Horn**: Fri-Sun. Call for times.
**VI: Sitting Ducks**: Sun-Sun. 1:45, 3:45, 5:45, 7:45, 9:45
**Dawn of the Dead**: Fri-Sat. 11:40 pm

**FRAMINGHAM**, General I-V (235-8020)
Route 9, Shopper's World
**I: Headin' for Broadway**: Sun-Sun. 1:15, 3:15, 5:15, 7:25, 9:30
**II: Gong Show Movie**: Sun-Sun. 1:30, 3:20, 5:10, 7:30, 9:30
**III: The Nude Bomb**: Sun-Thurs. 1:30, 3:25, 5:10, 7:30, 9:30
**Tom Horn**: Fri-Sun. Call for times.
**IV: Friday the 13th**: Sun-Sun. 1:30, 3:25, 5:15, 7:25, 9:30
**V: Alien**: Sun-Thurs. 1:30, 5:30, 9:25
**Magic**: Sun-Thurs. 3:35, 7:30
**Up the Academy**: Fri-Sun. Call for times.

**NATICK**, Sack 6 (237-5840)
Rte. 9, opp. Shopper's World
**I: Hollywood Knights**: Sun-Sun. 1:10, 3:10, 5:10, 7:35, 9:35, Fri-Sat. 11:30 pm
**II: Last Tango**: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:40
**Pink Floyd**: Fri-Sat. 11:50 pm
**III: Long Riders**: Sun-Sun. 1:15, 3:15, 5:15, 7:30, 9:35
**IV: Black Stallion**: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
**V: Don't Answer the Phone**: Sun-Sun. 1:20, 3:20, 5:20, 7:20, 9:20
**VI: Sitting Ducks**: Sun-Sun. 1:45, 3:45, 5:45, 7:45, 9:45
**Rocky Horror**: Fri-Sat. 11:40 pm

**NEEDHAM**, Cinema (444-6060)
924 Great Plain Ave.
Call for feature and times.

**NEWTON** Academy (332-2524)
102 Beacon St., Newton Centre
**I: The Europeans**: Sun-Thurs. 7:15, 9:15, Sun. 2, 3:50, 5:10
Fri-Sun. Call for feature and times.
**II: Black Stallion**: Sun-Sun. 1:15, 3:15, 5:20, 7:30, 9:30

**NEWTON**, Paramount (965-5530)
299 Washington St., Newton Corner
Call for feature and times.

**PEABODY**, General I-III (599-1310)
Northshore Shopping Center
**I: Headin' for Broadway**: Sun-Sun. 1:15, 3:15, 5:15, 7:25, 9:30
**II: Alien/Magic**: Sun-Thurs. Call for times.
**III: Hollywood Knights**: Sun-Sun. 1:15, 3:15, 5:10, 7:30, 9:30

**RANDOLPH** I-II (963-8664)
Randolph Shopping Center
**I**: Call for feature and times.
**II**: Call for feature and times.

**SAUGUS**, General I-II (321-1345)
Route 1
**I: Meatballs**: Sun-Thurs. 2, 3:50, 5:40, 7:30, 9:25
**Changeling**: Fri-Sun. Call for times.
**II: Coal Miner's Daughter**: Sun-Thurs. 2, 4:30, 7:15, 9:40
**All That Jazz**: Fri-Sun. Call for times.

**SOMERVILLE**, Broadway (625-5316)
81 Broadway
**The Fifth Floor**: Sun-Thurs. 7:15, 9
**Death Ship**: Fri-Sun. 7:15, 9

**SOMERVILLE**, Somerville (625-1081) 50 Davis Sq
**The Fifth Floor**: Sun-Thurs. 7:15, 9, Sun. 5:30
**Death Ship**: Fri-Sun. 7:15, 9, Sun. 5:30

**STONEHAM** General I-II (438-4050)
Routes 128 and 28
**I: Foxes**: Sun-Thurs. 7:10, 9:25, Sat. 2, Sun. 2, 4:25, 7:10, 9:25
**All That Jazz**: Fri-Sun. Call for times.
**II: The Fifth Floor**: Sun-Thurs. 7:30, 9:25, Sun. 2, 3:50, 5:40, 7:30, 9:25
**Changeling**: Call for times.

**WALTHAM**, General I-II (890-1064)
477 Winter St.
**I: The Fifth Floor**: Sun-Thurs. 7:30, 9:25
**Changeling**: Fri-Sun. Call for times.
**II: Coal Miner's Daughter**: Sun-Thurs.
**All That Jazz**: Fri-Sun. Call for times.

**WELLESLEY**, Community (235-0047)
382 Washington St.
Call for feature and times.

**WINTHROP**, Kincade (846-5562)
50 Putnam St.
Call for feature and times.

**WOBURN**, Showcase Five (933-5138)
Main St., Middlesex Canal Park
**I: The Nude Bomb**: Sun-Thurs. 1, 7:30, 9:40, Sat-Sun. 3, 5, Fri-Sat. 11:40
**Up the Academy**: Fri-Sun. Call for times.
**II: Headin' for Broadway**: Sun-Thurs. 1, 7:35, 9:50, Sat-Sun. 3:05, Fri-Sat. 11:50
**The Happy Hooker Goes to Hollywood**: Fri-Sun. Call for times.
**I I: Friday the 13th**: Sun-Sun. 1:15 7:20, 9:25, Sat-esun. 3:15, 5:15, Fri-Sat. 11:30 pm
**IV: Gong Show Movie**: Sun-Sun. 1:30, 7:25, 9:30, Sat-Sun. 3:30, 5:15, Fri-Sat. 11:25
**V: Gorp**: Sun-Sun. 1:30, 7:30, 9:35, Sat-Sun. 3:25, 5:10, Fri-Sat. 11:35 pm

# MOVIES


★★ STAR THEATERS ★★★
West Newton Cinemas 1 2 3
1296 Washington St., Newton
964-6060 964-9214
CINEMA 1
HELD OVER! SISSY SPACEK
Coal Miner's Daughter
CINEMA 2
5 WINNER ACADEMY AWARDS
THE DEER HUNTER
Sunday thru Tues. THE ELECTRIC HORSEMAN A SYDNEY POLLACK FILM
Wed. & Thurs. Lina Wertmuller's Swept Away
Fri. & Sat. MARLON BRANDO Apocalypse Now
the MOVIES MANCHESTER, N.H. 625-8500 ALL SEATS $1.50
HELD OVER! Sally Field Best Actress Norma Rae



Brattle Theatre
40 Brattle Street TR 6-4226
JUNE 4-6, WEDNESDAY-FRIDAY
Two Howard Hawks Classics
ONLY ANGELS HAVE WINGS
With Cary Grant and Jean Arthur
5:45, 9:35 and
TWENTIETH CENTURY
With John Barrymore and Carole Lombard. 7:55
JUNE 7-8, SATURDAY-SUNDAY
Two 3-D Science Fiction Classics
IT CAME FROM OUTER SPACE
Directed by Jack Arnold. 3:30, 6:30, 9:30 and
THE CREATURE FROM THE BLACK LAGOON
Directed by Jack Arnold. 2:00, 5:00, 8:00
JUNE 9-10, MONDAY-TUESDAY
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# Film strips

compiled by David Chute

**MOVIE OF THE WEEK: Tom Horn (1980).** The Return of The Western marches on, with Steve "Living Legend" McQueen (see above) the latest standard-bearer. McQueen plays the real-life bounty hunter and hired killer of the title, a cool professional in the pay of a cattle ranchers' cartel in turn-of-the-century Wyoming. Linda Evans co-stars, as Horn's school-marm paramour. Directed by William Wiard. ***Opens Friday, June 6, at the Cheri and in the suburbs.***

## A

**AFTER THE THIN MAN (1936).** The first of several sequels to ***The Thin Man*** (1934), this is reputed to be one of the best. William Powell and Myrna Loy, as Dashiell Hammett's Nick and Nora Charles, are one of the most believably happy married couples in movies, sharing wisecracks, whiskey, and crime detection. This film's batch of suspects includes a young Jimmy Stewart, Elissa Landi and Joseph Calleia. Directed (like ***The Thin Man*** before it) by the incredibly prolific W.W. Van Dyke. ***Coolidge Corner.***

★**ALL THAT JAZZ (1979).** Bob Fosse's grotesque autobiographical film is self-serving, garish, overdone, and finally wearying. In his story of Joe Gideon (Roy Scheider), a fabulously gifted and successful choreographer-director, Fosse tells us more than we ever wanted to know about himself, from his early-morning bathroom routine to how he mistreats numberless beautiful and talented women. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, stupefying fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a white-draped Jessica Lange (as Lady Death). And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number (the kitschiest thing on film since ***The Wiz***) during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." Unforgivable. With Ann Reinking, Leland Palmer, and Ben Vereen. ***Charles, Chestnut Hill, Fresh Pond.***

★★★**APOCALYPSE NOW (1979).** Francis Coppola's film, loosely based on Conrad's ***Heart of Darkness***, is a hallucination of the Vietnam War — Vietnam as the end of the world. And some of its scenes immerse us in more tumult, more information, and more fear than the movies have ever offered before. In fact, the film is so vivid and unnerving that it almost doesn't matter if its story is messy, its acting variable, and its script (especially Michael Herr's narration, delivered in a "hard-boiled" monotone by Coppola's Marlow-figure, Martin Sheen) downright trashy. Besides the boring last half-hour, during which a logy Marlon Brando mutters Kurtzian profundities, the worst things in it are the attempts to arouse sentiment; the best are the flabbergasting battle sequences — in which Coppola and cinematographer Vittorio Storaro forge a nightmare beauty out of sheer destruction. And the ferocious, confident performance of Robert Duvall, as Colonel Kilgore, a jaunty lunatic who has embraced and been invigorated by the war, is the only one powerful enough to stand up to the film's visual (and aural) force. ***Harvard Square, West Newton.***

## B

★★★★**BEAUTY AND THE BEAST (1945).** Jean Cocteau's enchanting version of the fairy tale about a girl who gives herself to a monster to save her father is one of the screen's loveliest fantasies: one rarely sees a fairy tale rendered by so poetic an imagination (by comparison, Disney fantasies have all the delicacy and luminescence of ***Fernwood 2 Night***). Lavish costumes, art direction, makeup and photography. With Josette Day and Jean Marais. ***Cabot Street.***

★★**BEING THERE (1979).** Photographed in rich, deep colors by Caleb Deschanel (***The Black Stallion***), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world outside is what he's seen on television. Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's jape is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way, whether by a millionaire (Melvyn Douglas, who won an Oscar for his performance), by his wife (Shirley MacLaine), or even by the President of the United States (Jack Warden). He is less a character than a cipher. And as a metaphor, he's shoddy and inconsistent. Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless performance is really an interplay of a thousand tiny, fleeting emotions. ***Paris.***

★★★★**BEST BOY (1979).** Ira Wohl's Oscar-winning feature about his retarded 52-year-old cousin Philly is a great documentary, a transcendent comedy that draws us into an intimate, fascinated relationship with its spunky hero. In the process, it sweeps away all the discomfort — the curiosity mingled with revulsion — that the retarded usually inspire and replaces it with liberating laughter. As Philly makes his first steps toward an independent existence (on one level, he's just another nice Jewish boy leaving his family for the first time), he becomes a real hero, and in the narrative structure of the movie, he works the way great fictional characters often do: his functions and desires are simplified, so that we can get a look at how they operate. The director himself first urged Philly's aging parents (who are observed with the same tenderness lavished on Philly) that it was time for their "best boy" to begin preparing for their deaths. He is the story's prime mover and one of its main characters, and his film, a breakthrough for the personal documentary, lets us in on the life of an American family as participants, not just observers. The members of his family laugh at Philly when he does stupid things, and they enjoy his generosity of spirit. In short, they treat him as a human being. And through the course of the film, we come to share their attitudes, loving Philly not in spite of what he is, but because of it. ***Orson Welles.***

★★★**THE BLACK STALLION (1979).** In his first fiction feature, Carroll Ballard brings Walter Farley's classic 1941 children's novel to life in a way that may enrapture grownups even more than their toddlers. The story itself — about a boy's love for a wild horse — is so familiar by now that suspense and narrative momentum are out of the question. But what's enchanting about this film is its surface. ***The Black Stallion*** uses natural beauty to celebrate the adventure of seeing. In Caleb Deschanel's cinematography, the browns, blacks, and sky blues of a Mediterranean island, the tumult of a shipwreck, the glint of gems in a shipboard poker game — all suggest the way adventure feels to a child, to someone who does not yet refer to life as the "daily grind." The opening section, when the stallion and young Alec Ramsey (Kelly Reno) are cast away together, is altogether ravishing; when the film returns to America, some of the wonder is lost, although Mickey Rooney, as an avuncular horse trainer, gives a delightful, carefully observed performance. ***Beacon Hill, Academy, suburbs.***

## C

★★**LA CAGE AUX FOLLES (1978).** A routine comedy of errors, performed in "gay face," this film is partly redeemed by the accomplished camping of its actors: Ugo Tognazzi, charming and dignified as the proprietor of a St. Tropez nightspot specializing in female impersonation; and Michel Serrault, as the club's flaming drag-queen headliner — who is also Tognazzi's long-time lover. Edouard Molinaro's determinedly gag-fixated farce centers on the chaos that erupts when Tognazzi's son brings the ultra-respectable parents of his bride-to-be home to meet Papa. Molinaro never explores the ambiguous central relationships, and he doesn't lend his movie enough speed and wit to work on us all by itself. But he puts the performers front and center, and they prove very entertaining indeed. ***Charles.***

★★**THE CHANGELING (1980).** In Peter Medak's stylish horror-thriller, George C. Scott plays a composer whose wife and daughter have been killed in a car accident; when he moves into a spooky old Seattle house, a ghostly child seeks him out and makes imperious demands upon him. Casting a man as imposing as Scott as the victim of a haunted mansion is daring indeed, but it works for a while — certainly until the end of the brilliant seance set-piece during which the ghost's intentions become clear. Alas, those intentions ruin the film. The ghost sends Scott off on a vengeful hunt for politician Melvyn Douglas, whereupon the film quickly becomes distasteful, for Douglas himself is an innocent victim of past skullduggery; watching him hounded to death by our heroic composer is not an amusing spectacle. Co-starring that insufferable Pepsodent princess Trish Van Devere. ***Fresh Pond.***

●**CHAPTER TWO (1980).** Neil Simon's autobiographical comedy is a story of the Fear of Happiness, in the tradition of ***A Man and a Woman***. George Schneider (gloomy James Caan) is a bestselling novelist wracked with guilt for being able to fall in love again just weeks after the death of his first wife; worse, he's afraid of opening himself to more pain by caring too much about his second wife (Marsha Mason, who is also the second Mrs. Neil Simon). Simon takes the characters' anguish much too seriously to make it the butt of any of the jokes, and what emerges is an inadvertent portrait of a stubborn, self-pitying oaf who makes life hell for a perfectly wonderful woman. Robert Moore's gutless direction is a little more tolerable here than in the unspeakable ***Murder by Death***, but that isn't saying much. ***Allston, Harvard Square.***

★★★★**CHILDREN OF PARADISE (1945).** This glorious, epic-length romance of theater life and love in Paris during the 1830s is a landmark of tone and characterization. Moving effortlessly from the tragic to the farcical, it explores crosscurrents between life and art while sumptuously evoking an era. Jacques Prevert wrote the superbly literate script and Marcel Carne directed with an unfailing feel for rhythm and detail. The extraordinary cast includes Arletty, Jean-Louis Barrault, Pierre Brasseur and Maria Casares. ***French Library.***

★★★**COAL MINER'S DAUGHTER (1980).** Director Michael Apted and screenwriter Tom Rickman may not have intended their adaptation of Loretta Lynn's autobiography to be a movie extolling marriage, but its best sections — roughly the first hour — are exactly that. Loretta Lynn (very persuasively played by Sissy Spacek), and her husband, Doolittle (Tommy Lee Jones in a beefy, sly, good-humored portrayal) came from the hills of Kentucky, a pocket of American society that's as remote from current mores as Patagonia; the pristine, nearly legendary setting lets the film depict nuptial bliss without leavening it with contemporary cynicism — or schmaltz. Almost everything that happens in the hillbilly sections and in the early days of Loretta's musical career is magical. But when Loretta finally gets to the Grand Ole Opry, the movie falls back on the "agony of fame" cliches that we've seen before in countless show-biz biographies. And the story of the marriage, which is what holds the movie together, gets lost in the shuffle. ***Fresh Pond.***

★★**COMING HOME (1978).** This anti-Vietnam film should have been one of the major events of 1978. Instead, it's a toothless romance, a "greening of America" film that wouldn't offend the most rabid hawk. Jane Fonda plays the prim, buttoned-down wife of gung-ho Marine captain Bruce Dern; after Dern embarks for Vietnam, she falls into an affair with anti-war paraplegic Jon Voight. The film skirts thorny political questions, opting for a pacifist approach that doesn't differ much from the non-controversial stances of such post-World War II movies as ***The Best Years of Our Lives***. Fonda gives an uncharacteristically pallid performance — she's reining herself in here — and Bruce Dern is hopelessly miscast, but Jon Voight brings a dazzling mixture of burnished integrity and boyish sexuality to his role. In fact, he's too wonderful; Voight is to paraplegics what Sidney Poitier once was to blacks. ***Harvard Square.***

★★**CREATURE FROM THE BLACK LAGOON (1954).** One of the most charming and romantic of '50s horror films. An expedition to the Amazon discovers a scaly, man-shaped amphibious creature (actually, he's kind of cute) who swims on his back through the crystal clear water, gazing up at Julia Adams as she paddles about on the surface. Much of the acting and dialogue is mediocre (at best) but the visuals — especially in 3-D — are entrancing. The wooden-headed cast features Richard Carlson and Richard Denning. ***Brattle.***

★★**CRY UNCLE (1971).** Allen Garfield (now Goorwitz) had his first major role as the slobby, overweight private-eye in this amusing skin-flick spoof of the detective genre: necrophilia, dildoes with American flag decor, and so forth. The usual crude direction of John G. Avildsen (***Joe, Rocky***) is right on target here. With Madeleine le Roux. ***Harvard Square.***

## D

★★**THE DAMNED (1969).** Luchino Visconti's ghoulish tale of a Krupp-like family's long slide into decadence in Hitler's Germany. Ponderous but potent, with sterling performances by Dirk Bogarde, Ingrid Thulin, Helmut Berger and Charlotte Rampling. ***Harvard Square.***

★★**DEATH IN VENICE (1970).** Luchino Visconti's elegiac translation of the Thomas Mann novella is very, very slow and very, very pretty. If you're interested in the story or the suspense, you'd better stay home, but few films so completely capture the inexorable motions of death. Dirk Bogarde is positively frightening as Aschenbach. ***Harvard Square.***

**THE DEVIL'S BRIDE (1968).** Terence Fisher (***Horror of Dracula***) directs Christopher Lee (as a psychic trouble-shooter), Charles Grey (as a sinister warlock), and someone named Nike Arrighi in an acclaimed version of Dennis Wheatley's occult thriller ***The Devil Rides Out***. ***American Cinema Society at the Modern Times Cafe.***

★★★**DIAL M FOR MURDER (1954).** Hitchcock's most successful adaptation from the stage, largely because he avoids opening up Frederick Knott's hit play, emphasizing instead its theatricality and investing it with a delicious cinematic rhythm that is purely the Master's. Ray Milland is the cad planning the "perfect murder" of his wife, Grace Kelly, and Robert Cummings is the persistent (and rather obnoxious) boyfriend who sees through his plot. ***Brattle.***

**DON'T ANSWER THE PHONE (1980).** Another of those low-budget scare movies in which a helpless, isolated woman is stalked by a maniac. It may be wonderfully done (there's no way to guess, since everyone involved is, as usual, a first-timer) but as genres go, this one does seem to be a tad, well, limited. See "Trailers." ***Cheri, suburbs.***

●**THE ELECTRIC HORSEMAN (1979).** This utterly ersatz message movie lives in a world that looks like it's meant to be ours, but isn't quite anybody's. For instance, when was the last time you saw a Barbara Walters-like network reporter (Jane Fonda, natch) covering a corporate convention? Or a Bruce Jenner-like athlete (Robert Redford, as a rodeo star who's just too famous to be true) touring the boonies to plug breakfast food? Or a race horse (swiped by a wised-up Redford from the firm that exploits them both) that could outrun a pack of police cars? Sydney Pollack's film does have its deft moments, and Willie Nelson makes pleasant company in his small debut role, but before this film even gets started, there won't be a suspended disbelief in the house. Under the circumstances, not even Redford and Fonda can work up any chemistry. ***West Newton.***

★★**THE EMPIRE STRIKES BACK (1980).** Although it's a luscious piece of filmmaking — even noisier, zippier, and dazzling-er than the original ***Star Wars*** — George Lucas's sure-fire sequel (directed by Irvin Kershner) is peculiarly unsatisfying. It's not just that the ending leaves a dozen plot threads dangling, as if to set us up for further episodes (seven more are threatened). While boasting the most accomplished display of special effects the movies have ever mounted, ***Empire*** exhibits ominous intellectual pretensions. Lucas strives to push his comic-book daydream toward the Homeric, and the throw-away, toy-shop trashiness that made ***Star Wars*** so much fun are missing. Direc-

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
● A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment of their worth.

tor Kershner conjures up a glittery sense of menace, an inhospitable universe in which anything at all can betray you; and there are marvelous new creatures and uniformly richer performances from all the principals. But watching Lucas try to build an epic out of the cliches he once sported with is rather like watching a hobo try to build a palace from old gin bottles. ***Charles.***

★★THE EUROPEANS (1979). This adaptation of an early Henry James novel succeeds mainly because director James Ivory has a fine eye for actors. James's story of Boston's strait-laced Wentworth family, which is agitated by a visit from worldly foreign relatives, has been faithfully and perceptively adapted, and its very Jamesian obsession with careful portraiture gives it a somewhat artificial air. But then Lee Remick, as an expatriate American on the lookout for a husband, will flash an amazingly eloquent emile; or Lisa Eichhorn, in an exquisitely nuanced performance as the Wentworths' romantic youngest daughter, will invest the word "boudoir" with all the allure of a forbidden ritual. At moments like these, ***The Europeans*** comes wonderfully alive. Of the central performers, only Robin Ellis (TV's Ross Poldark) seems stiff and uncertain; Wesley Addy, as the Wentworth patriarch, Helen Stenborg, as the family's invalid mother, and Kristin Griffith (of ***Interiors***), as Ellis's sweet, perky sister, are just about perfect. ***Academy.***

## F

★★FIDDLER ON THE ROOF (1971). Topol brings real physical grace and power to the role of the patriarch Tevye, in Norman Jewison's flawed but enjoyable screen version of the great Broadway musical based on several Sholem Aleichem stories. Filmed in perhaps too grandiose a style, it costars Molly Picon and Neva Small. ***Allston.***

THE FIFTH FLOOR (1980). Patti D'Arbanville (***Bilitis, The Main Event***) is a young woman falsely incarcerated in a high-rise loonybin. Bo Hopkins plays her brutish keeper in this psycho-thriller from Canada. ***Saxon.***

●FLESH GORDON (1975). Bill Osco's soft-core spoof of the outer-space adventures of the famous comic-book hero is nearly unwatchable. Bad direction, dull-razor editing, and abominable acting are the least of it; the sex comes in little flashes, and no one in this movie, from Flesh's interstellar paramour to the gay blade who plays a Robin Hood from another planet, is very appealing. Most of what passes for fun in the film has to do with phallic space-ships and infernal sex rays, but the jock frat at your college could have written a funnier script in an afternoon. ***Harvard Square, suburbs.***

●FRIDAY THE 13th (1980). Sean Cunningham's heavily advertised stalk-and-kill movie is transparently derivative (mainly of ***Halloween***, of course, but also of ***Carrie*** and ***Deliverance***), and in an open, straight-faced way that sometimes borders on the droll. For the most part, however, it's just a nerveless, failed scare movie that comes to life only during the gory murder sequences contrived by shock-effects wizard Tom Savini (he made his name by splattering heads for George Romero's ***Dawn of the Dead***). We don't dread the violence in this movie, because it's the only thing that's done with enough flair and showmanship to cut through the boredom. What we do come to dread are the prostrating scenes in which the indistinguishable counselors at a remote summer camp cook dinner or fix coffee or sit around playing Monopoly, waiting for the lurking maniac to strike. If any movie could incite violence, this would be it; after spending half an hour in their company, you'll want to strangle these kids yourself. With Betsy Palmer, as the owner of the summer camp. ***Cinema 57, Circle, suburbs.***

## G

●THE GONG SHOW MOVIE (1980). Bong! ***Beacon Hill, Circle, suburbs.***

## H

THE HAPPY HOOKER GOES TO WASHINGTON (1980). Our nation's capital: a prime territory if ever there was one. Martine Beswick (who vamped James Bond in ***Thunderball***), following in the distinguished footsteps of Lynne Redgrave and Joey Heatherton, plays Xaviera Hollander. ***Pi Alley, Circle, suburbs.***

★★★THE HARDER THEY COME (1973). Jimmy Cliff tries for that pie in the sky above Shantytown, but he's got many rivers to cross. This is the de rigueur reggae picture, and its music is enthralling even when its visual and narrative styles are not. ***Orson Welles.***

●HEADIN' FOR BROADWAY (1980). The latest Harlequin Romance musical by producer-director-writer-composer Joe Brooks (***You Light Up My Life, If Ever I See You Again***) is about three human cliches and one stick-figure auditioning for a song-and-dance role in a Broadway show. Given a strong narrative surge, one or two vigorously hammy performances and an ironic edge to the backstage melodramatics, it might have been effective, trashy escapism. Unfortunately, it's in total earnest, lurching soberly from one banality to the next. As the three cliches, Rex Smith, Paul Carafortes, and Terri Treas are negligible performers; the only one with any visible talent, hoofer Vivian Reed (as the stick figure), is also given the shortest shrift in the story. ***Cheri, Chestnut Hill, suburbs.***

★★HEAVEN CAN WAIT (1978). This pleasing screwball fantasy, a remake of ***Here Comes Mr. Jordan*** (1941), leaves you wondering what high-powered people like Warren Beatty, Elaine May and Buck Henry thought they were doing. This story of a football player (Beatty) who is laid to rest before his time and returns in the body of a big-shot financier has been used for some amusing satire of the rich, but it's very gentle satire. Beatty and Co. keep the tone light and engineer the plot gimmicks with finesse, but the picture still lacks an edge that would have given it some stature. ***Harvard Square.***

★★★★HENRY V (1944). Under Laurence Olivier's direction, Shakespeare's play is a smashing spectacle, the first Shakespearean film to elicit widespread public enthusiasm, the first in color, and the first to treat the Bard's soliloquies as thought rather than speech. When the play begins, we are in the Globe Theatre with an Elizabethan audience. We then move into the world of fantasy, heightened by Paul Sheriff's surreal illuminated sets. The French Court scenes and the Battle of Agincourt are deservedly famous, eye-filling and brilliantly edited. Although the film now seems a trifle gimmicky — and most of its devices are more theatrical than cinematic — it remains a landmark, with sturdy performances by Leslie Banks, Robert Newton, and Olivier himself. ***Coolidge Corner.***

★★THE HOLLYWOOD KNIGHTS (1980). The third feature directed by Floyd Mutrux (***American Hot Wax***) is a triumph of rock-influenced style over substance. And the substance (a pastiche of ***Animal House*** and ***American Graffiti***) is both chaotic and puerile. Set on a long Halloween night in 1965, when the drive-in hangout of the eponymous car club is about to be demolished, the movie alternates between elegiac, last-of-the-breed set pieces and bursts of gross-out slapstick (there is probably more unfurled toilet paper on display here than ever before on the screen). The only thing that makes this mess digestible is Mutrux's Cuisinart film style, which cuts the subplots into tiny slivers and then keeps the fragments hopping and spinning along, dancing to the '50s and '60s music on the soundtrack. The look and the pulse of the movie (photographed by ***1941***'s William A. Fraker) are intoxicating, but when the atmosphere evaporates, there's nothing left. With Tony Danza, Stuart Pankin, and Fran Drescher. ***Cheri, suburbs.***

★★★THE HORSE'S MOUTH (1959). Joyce Cary's novel becomes a very funny film, directed competently if not imaginatively by Ronald Neame, whose credits include such strange bedfellows as ***The Prime of Miss Jean Brodie*** and ***The Poseidon Adventure***. Alec Guinness wrote the script and delivered one of his most beguiling performances as Gulley Jimson, an eccentric artist, mystic and scoundrel who lives wherever he can find an intriguing surface on which to paint. With Kay Walsh, Renee Houston and Mike Morgan. ***Coolidge Corner.***

## I

★★INTERIORS (1978). Woody Allen's first "serious" movie is austere and maddeningly full of talk about death and despair, but beneath its bleak elegance lurks a vaguely sentimental problem play. Its central figure is Eve (Geraldine Page), a domineering interior decorator who has set impossible standards for her husband (E.G. Marshall) and three grown daughters. Diane Keaton, Kristin Griffith and Marybeth Hurt play roles that are too schematically drawn, and Allen makes the larger mistake of having them tell us who they are when they should be showing us. But when Maureen Stapleton makes her striking mid-film entrance as the woman Marshall marries after his separation from Page, this still, sour movie becomes a touching meditation on what it really means to grow up. ***Harvard Square.***

●IT CAME FROM OUTER SPACE (1953). Richard Carlson saves us from the fiendish visitors, who are living inside a mountain and are taking over all our souls. But he can't save this sci-fi soporific. In 3-D; Ray Bradbury had something to do with the script. ***Brattle.***

## J

★★★JOUR DE FETE (1949). Jacques Tati's first feature as writer-director-star (pre-M. Hulot) displays many of the preoccupations of his later films (especially the comic possibilities of mechanized modern living). But the rural setting and the relatively crude film style lend it a more robust and less insistently charming tone: it may be the least off-putting of his films. Tati plays a village mailman who sees a documentary film on the latest urban mail-handling techniques, and decides to follow suit on his home turf — with predictably disastrous results. ***Harvard-Epworth Church.***

## K

★★★KENTUCKY FRIED MOVIE (1977). At last — a black-out-style spoof of movies and TV that's really funny. The handiwork of a four-year-old Los Angeles Theater troupe, this hit-or-miss compendium of media gags works by lampooning the forms of various movies and TV shows as well as the content and by bringing back such tried-and-true devices as the sight gag and the comic build-up, gimmicks all but lost amid the myriad Monty Python and ***Putney Swope*** imitations. The acting is terrific, too, because all the characters, fished by the hundreds from the LA talent pool, are natural-born caricatures: porn queens are luscious, muscle-men hulking, news commentators blandly handsome, and karate champs able to leap tall buildings in a single bound. Tasteless and flat at times, but all in all, good fun. ***Harvard Square.***

★KING OF HEARTS (1967). Philippe de Broca's anti-war movie says that crazy people are really sane and sane people are really crazy, and the proof of this is war. During World War I, in a French village abandoned by all except the inhabitants of the local asylum, Scottish doughboy Alan Bates learns bittersweet lessons about life, love, and schizophrenia. With Pierre Brasseur, Jean-Claude Brialy, Genevieve Bujold, and Adolfo Celi. ***Harvard Square.***

★★★★KRAMER VS. KRAMER (1979). A woman leaves her family, her husband and son grow close, and the woman returns demanding custody. The plot of ***Kramer vs. Kramer*** (derived from Avery Corman's dreadful 1977 bestseller) is as plain as that. But in writer-director Robert Benton's tight, unsentimental treatment, it becomes an agonizing search for values, and an utterly convincing testimony to the drama of ordinary lives. As the work-obsessed ad-exec husband, Dustin Hoffman delivers the finest performance of his career, creating a dead-on portrait of American manhood in the crumbling '70s. And Meryl Streep, shunted by the film's structure into an almost villainous role, brings out all the wife's pathos and heroism and nearly succeeds in restoring the moral balance. Even so, the movie tacitly takes sides. Hoffman and seven-year-old Justin Henry (a real actor instead of a kid-star emotion milker) create such an affecting and transfiguring relationship that we can't help hoping it will survive the extraordinary custody-trial scene. Benton has created something very special: a chamber drama that reveals more about the '70s than a thousand end-of-the era pontifications. ***Suburbs.***

## L

★★★LAST TANGO IN PARIS (1972). Marlon Brando's extraordinary performance and Bernardo Bertolucci's colorful, rather dazzling direction make up for the silliness of the plot here, and the film's much-vaunted sexuality is shocking mainly for its brutality. Jam-packed with subplots, films-within-a-film, Freudian references and flashbacks, this story of a haunted expatriate at the end of his rope, though far from the ground-breaker it may once have seemed, has its wrenching moments, and certain scenes — Brando's childhood reminiscence, his confrontation with his dead wife, the tango — retain a matchless beauty. ***Pi Alley, suburbs.***

★★★THE LONG RIDERS (1980). The new film by Walter Hill (***Hard Times, The Warriors***) is the best Western since the glory days of ***The Wild Bunch*** and ***McCabe and Mrs. Miller***. And it isn't a spoof or a debunking: in its classic structure, its sensuousness, and its love of violent action, ***The Long Riders*** seems to reinvent the Western from the ground up, reveling in the wonder of thunderous gallops and erupting six-guns as if no one had ever seen them before. The casting of various sets of brothers (including Stacy and James Keach and David, Keith, and Robert Carradine) as the various sets of brothers who make up the infamous James-Younger gang turns out to be far more than a gimmick. This is a Western that roots the action in a sense of family and community. In scenes depicting the self-sufficient community that nourishes and protects the gang, or the relationships of the gang members with women, Hill even links the death of the Western myth with the collapse of an extended frontier family. It's a shame that the reasons for the collapse aren't clearer. But the meanings that are missing in the narrative glint at us in Hill's powerful images. ***Cinema 57, Chestnut Hill, suburbs.***

## M

★★MADAME ROSA (1977). Humane and well-intentioned, the sort of mediocre art-house film that audiences love because it makes feelings they already have seem noble. Simone Signoret's Madame Rosa, the frayed, wheezing old ex-prostitute who now ekes out a living in Paris's Belleville district caring for the children of whores, delivers a fine, full-bodied performance, but it's the same self-pitying, beauty-martyred-by-age role she's flourished in since she won an Oscar for it in ***Room at the Top***. ***Madame Rosa*** needs some action, some juice, maybe even a touch of vulgarity. Who wants a cautious tearjerker? Directed by Moshe Mizraki. ***Coolidge Corner.***

★★★★MANHATTAN (1979). Woody Allen's comic wail, a harsh but very funny meditation on what it means to be a moral man in an amoral age. Photographed by Gordon Willis in lustrous black-and-white, Allen's New York is a beauty with a heart of stone; he may adore it, but it's also his "metaphor for the decay of contemporary culture." Allen's Isaac Davis, a 42-year-old TV writer, finds himself the subject of a gossip book by his lesbian ex-wife (Meryl Streep); suffers through a love affair with a trendy, high-strung literary critic (Diane Keaton in her best performance to date); and tries to ease himself in and out of a relationship with 17-year-old Mariel Hemingway — in the end, he finds his own hypocrisy staring him in the face. ***Manhattan*** is not as exhilarating as 1977's ***Annie Hall***, but it's more complex, more probing, more controlled. The pleasure we get from it is that of a new intimacy with an old friend. ***Harvard Square.***

★★★THE MAN IN THE WHITE SUIT (1952). With ***The Lavender Hill Mob***, this is the best of Alec Guinness's "fubsy" comedies. He plays the naive inventor of a white fabric that will never soil or wear out, and who can't understand why all of Britain's leading garment manufacturers have banded together to close him down. The forces of industry, a wonderfully venal bunch, include Michael Gough and Ernest Thesiger. The incomparable Joan Greenwood plays Guinness's fiancee, who is also Thesiger's daughter. The best lines in the movie are given not to a human, but to the inventor's lab equipment, the most eloquent burping and beeping this side of R2-D2. Directed by Alexander Mackendrick (***The Ladykillers, Sweet Smell of Success***). ***Coolidge Corner.***

★★★THE MAN WHO WOULD BE KING (1975). Fine performances from Michael Caine and Sean Connery, plus some of John Huston's best direction since ***Fat City***, highlight this delightfully old-fashioned adventure of two rogues who set out to make their fortunes in the wilderness of Kafiristan. ***Nickelodeon.***

★★★★THE MARRIAGE OF MARIA BRAUN (1979). Rainer Werner Fassbinder's film is an epic comedy charting the parallel obsessions of a woman and a nation in the post-war years of the German Economic Miracle. Swift, assured, and economical, it's clearly the work of a cinematic master. Fassbinder hasn't toned down his elaborate style, but this time the astringent wit, the framing devices, and the waltzing camera work have been harnessed to a superb story (and an outstanding screenplay by Peter Marthesheimer and Pea Frohlich). Hanna Schygulla is Maria, a woman who devotes her life — with a ruthlessness that seems at once terrifying and utterly innocent — to the husband she hardly knows, mostly because nothing has come along to dispel her devotion. And if Fassbinder's Germany seems hideous at times, Schygulla — who in this film represents her fatherland — is never less than mesmerizing. ***West Newton.***

●MEATBALLS (1979). If you've seen ***Animal House***, you might as well skip this summer camp retreat: characters, scenes, jokes, the film's very scheme are lifted intact from the earlier movie. That's not surprising since director Ivan Reitman was the producer of ***Animal House***. But did the new film need to be badly made and unfunny as well? Its slapstick jokes about plate-glass windows and dropped trousers have been seen a thousand times, and much of the film looks like the glary snapshots of camp sent home by a 12-year-old. Worse still, the film has a heart of mush, lavishing so much dewy photography and swelling, sensitive music on the relationship between a shy young camper (played by the appealing and gifted Chris Makepeace) and the nutty head counselor (played by ***Saturday Night Live***'s Bill Murray) that the picture looks like homosexual soft-core porn. Not even Murray, who can be brilliant when he has a comic character to play, could pull together the random bits of business that are all his role amounts to. ***Fresh Pond.***

MIRELE EFROS (1939). A recently restored print of an American Yiddish classic. Based

*Continued on page 24*


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NIJINSKY
A TRUE STORY
1, 3:15, 5:30, 7:45, 9:55

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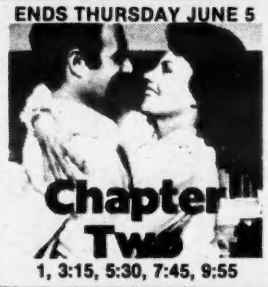

Chapter Two
1, 3:15, 5:30, 7:45, 9:55

STARTS FRIDAY JUNE 6
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FRIDAY THE 13TH R
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JAMES WESTMORELAND DON'T ANSWER THE PHONE R
Sitting Ducks R
The LONG RIDERS R
ACADEMY AWARD WINNER the Black Stallion G
ROBERT WUHL HOLLYWOOD Knights R FRAN DRESCHER

*Continued from page 23*

on Jacob Gordin's play, the film stars Berta Gersten as a widow struggling with her daughter-in-law for control of the family. ***Coolidge Corner.***

## N

★★★NEW YORK, NEW YORK (1977). A painful story, painfully told by Martin Scorsese, about the misalliance between a simple, happy big-band singer (Liza Minnelli) and a self-destructive bebop sax player (Robert De Niro). There's plenty of beautifully played jazz, but the film isn't really a musical; instead it's about the lives of musicians, an attempt to uncover the dark underside of the flamboyant musicals of the '40s and early '50s. What emerges is an unstable and gritty modern despair, dominated by De Niro's intense yet impenetrable performance as a man whose rhythm is literally different from anyone else's. ***Harvard Square.***

★★NORMA RAE (1979). A sweet, '40s-style liberal movie graced by some hard-headed contemporary feminism. Sally Field's Norma Rae is a captivating modern heroine, a spunky North Carolina textile worker who switches from bed-hopping to labor organizing under the influence of a New York union man named Reuben Warshovsky (Ron Leibman). Directed by Martin Ritt, the film has an air of liberal self-congratulation, especially in the portrayal of Warshovsky, that might be suffocating were it not for Ron Leibman's carefully modulated performance. Ritt's portraits of the working class are couched in anachronistic old-left symbols, and though he arouses unionist sympathy in the audience, he never faces up to the realities of the workers' struggle. Still, his heart is in the right place, and Field's Oscar-winning performance is often very touching. ***Cabot Street, Harvard Square.***

★★THE NUDE BOMB (1980). This resurrection of the TV spy spoof ***Get Smart*** is so good-naturedly dumb that it becomes fun, in a sleazy sort of way. But talk about cheap: Universal must have saved a bundle by using its notorious studio tour for the movie's big chase sequence. The premise is clever: mad fashion designer Vittorio Gassman plans to denude the world with a fabric-dissolving bomb, so that everyone will be forced to wear his ghastly creations. But Don Adams, as Maxwell Smart (Agent 86), has a severe case of shoe-black at the temples, and director Clive Donner doesn't seem to recognize the rare occasions when he's hit on something good. Still, this may be the funniest movie to come our way in years. Would you believe months? How about since last Tuesday? Sorry about that, chief. With Sylvia "Emmanuelle" Kristel as Agent 34. ***Pi Alley, Circle, suburbs.***

## O

★★★★ONLY ANGELS HAVE WINGS (1939). In this enthralling aviation adventure by Howard Hawks, Cary Grant plays an intrepid mail pilot in a banana republic who, along with his jaunty colleagues, must face such perils as Andean snow storms, barely air-worthy planes, and even a condor that breaks through a windshield in mid-flight. Perhaps most dangerous of all is the intrusion into this male preserve of Woman — personified here by a softer-than-usual Jean Arthur. In this film, Hawks manages to explore almost every virtue and evil indigenous to his favorite turf: macho camaraderie. Co-starring Thomas Mitchell, Richard Barthelmess and the magnificent Rita Hayworth in her first substantial role. ***Brattle.***

★★★★ORPHEUS (1949). Jean Cocteau's straight-ahead visual treatment of fantasy makes it seem all the more marvelous; effects like the messengers of Hell as black-jacketed cyclists, or the stark white face of Maria Casares as the Angel of Death — with outsized false eyes painted on plaster — are seemingly taken for granted, and become part of a magical world, with laws of its own that we aren't inclined to question. Jean Marais, the Beast of Cocteau's ***Beauty and the Beast***, is the poet Orphee, an idol of Parisian cafe society who journeys into death in search of inspiration. The inquisitions in Hell were modeled on the Nazi interrogations of the Occupation. With Edouard Dermithe and Francois Perrier. ***Cabot Street.***

## P

★★★PATHS OF GLORY (1957). It may be heavy-handed and unnecessarily ironical, with an anti-war message that is certainly a bit simplistic; but Stanley Kubrick's story of honor and the abuse of authority on the French front in World War I remains one of the best American films of the '50s, with assured, splendidly orchestrated action directed by Kubrick and an excellent Calder Willingham-Jim Thompson script (from Humphrey Cobb's novel). Kubrick has never conveyed character so well (indeed, he rarely does at all these days), and he's helped by remarkable performances from George Macready, the martinet who orders artillery to fire on his own men, Kirk Douglas, the brave colonel who refuses the order, and especially Adolphe Menjou, the general who agrees to court-martial three of the artillery soldiers for the sake of discipline. ***Harvard Square.***

★★PINK FLAMINGOS (1971). John Waters ventures into the outer fringes of bad taste: he even has his elephantine sex star, Divine, devour a handful of dog shit. Sure enough, she can't quite stomach it, and neither will most viewers. Nevertheless, this is a one-of-a-kind picture, a light-hearted, often very funny sex-and-violence romp whose sole raison d'etre is to gross us out. The wonderful raunch-rock score includes Divine's anthem, "The Girl Can't Help It." ***Orson Welles.***

## R

★★★★RICHARD PRYOR — LIVE IN CONCERT (1979). This filmed stage performance — Richard Pryor's one-man stand-up act — has dozens of plots, innumerable characters and more laughs than any movie in memory. There are torrid sex scenes, shoot-outs, even conversations with talking dogs. Pryor is a jive-talking Proteus. Before your eyes he turns into a horny monkey, his own grandmother, a miniature horse, a dog, and then a different breed of dog — and you can tell the breeds apart. Pryor is an original whose profanity springs from a heartfelt search for truth — truth that's ordinarily too intimate and embarrassing to surface in our language and thinking. He digs away at double-talk and euphemism, the better to unearth buried experience. One comes away convinced that his comedy is fueled by fear and even hatred; yet in exorcising his own demons, Richard Pryor liberates us, too. ***Orson Welles.***

## S

SALLAH (1965). Topol (***Fiddler on the Roof***) plays an Oriental Jew in conflict with Israel's European-controlled bureaucracy, kibbutz officials, and the government. The Israeli film contains wry and uproarious commentary on the national obsession with backgammon. Who says sports movies aren't popular? ***Coolidge Corner.***

●SERIAL (1980). Cyra McFadden's observant satire of life in ultra-mellow Marin County, California, has been turned into raunchy sit-com by director Bill Persky. Persky has retained the characters' names, faddish pursuits, and psychobabble dialogue, but he's replaced McFadden's fair-mindedness with a condescension that turns the people into goonish cartoons. Tuesday Weld has a presence that even a bad script can't spoil, but Martin Mull (overdoing Barth Gimble), Tom Smothers (as a space-cadet minister), and Bill Macy (as a sniggering boor) have rarely looked worse. The other performers, including Nita Talbot and Christopher Lee (as the poobah of a motorcycle gang), are stick figures. ***Harvard Square.***

★★★★THE SHOP AROUND THE CORNER (1940). A lovely, neglected romantic comedy by Ernst Lubitsch, set on a charming Budapest street superbly constructed on a Paramount backlot. James Stewart and Margaret Sullavan are a pair of shop clerks who don't get along; meanwhile, each is corresponding with a secret lover. Lubitsch's usual sophisticated cynicism is here transformed into a wistful acceptance of how life's grandest expectations are always dashed, and the performances, including turns by Frank Morgan, Joseph Schildkraut and Sara Haden, are very touching. ***Coolidge Corner.***

★★★★SOME LIKE IT HOT (1959). Probably the best farce of the '50s, and one of the greatest sex comedies ever, Billy Wilder's masterpiece just misses going wrong. What pitfalls it might have floundered into, what with its double-entendre, mistaken-identity plot; its use of Marilyn Monroe, then perhaps the most fervently desired woman in America, as a loser who can't keep a man, and its countless in-jokes, ranging from Tony Curtis's Cary Grant imitations to George Raft's mockery of his own role 27 years earlier in ***Scarface!***. Yet through all that, ***Some Like It Hot*** manages to stay hilariously aloft, with superb performances by Tony Curtis and Jack Lemmon as the unlucky musicians who witness the St. Valentine's Day Massacre and have to disguise themselves as women to escape with an all-girl band, and Marilyn Monroe in her best role as the band's warm-hearted singer Sugar Kane. Wilder wrote the script with I.A.L. Diamond, and it rarely misses a beat. "Nobody's perfect." ***Coolidge Corner.***

★★★★STRANGERS ON A TRAIN (1951). Farley Granger is a tennis player enmeshed in the murderous schemes of Hitchcock's most engaging psychopath, played by Robert Walker. A true Masterpiece, the film boasts an extraordinary climax on a berserk merry-go-round, and a tennis sequence that is perhaps Hitchcock's single most arresting scene. Full of visual criss-crosses to match the fateful criss-crosses of the characters. ***Brattle.***

★★SWEPT AWAY . . . BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST (1975). Lina Wertmueller's provocative fable of a wealthy shrew and the communist deckhand she keeps under her thumb until, finding themselves marooned on a desert isle, they undergo a revolutionary switcheroo. Lionized by some and lambasted by others, this oft-misunderstood fantasy is neither the sexist manifesto nor the breathy romance it's variously been made out to be. Wertmueller's game of sexual politics is played very tongue-in-cheek, and Giancarlo Giannini and Mariangela Melato give fine, ironic performances. ***West Newton.***

## T

★★★THE TRIALS OF ALGER HISS (1980). Lawyer John Lowenthal assembled this documentary, Marcel Ophuls-style, from period news footage and recent interviews. It offers a post-mortem on the Alger Hiss espionage-and-perjury case of the '50s that is sometimes difficult to follow for those not already well-informed. But the film deserves attention, both for its fair-mindedness (it acknowledges the sincerity and honesty of some HUAC supporters) and for its occasional dollops of new information. It is most interesting, however, when it evokes the weird atmosphere of anxiety and self-righteousness that shaped the Cold War and fueled the Hiss prosecution. The emblematic figure here, of course, is Richard Nixon, who emerges, pompadoured and self-congratulatory, as the Liberace of anti-Communism. ***Galeria.***

★★TWENTIETH CENTURY (1934). The movie that made Carole Lombard famous, this early screwball comedy, written by Ben Hecht and Charles MacArthur, has haunting, even tragic overtones. John Barrymore plays a tyrannical Broadway producer who meets his ex-wife, Lombard, on the Twentieth Century Limited train and tries to cajole her into coming back. Directed in high style by Howard Hawks, but Barrymore's self-parody and the static setting prove tiresome. ***Brattle.***

★★THE TWO OF US (1966). Claude Berri's first film was a tender satire of moral blindness. In the French countryside during the war, an old anti-Semitic peasant (Michel Simon) takes care of a little boy (Alain Cohen), not realizing that he's Jewish. The ironies may be a little too obvious, but the movie has some grit here and there. As an example of the one-world-of-man or UNICEF school of filmmaking, it's a lot better than ***Madame Rosa***. ***Coolidge Corner.***

## U

UP THE ACADEMY (1980). The unnatural coupling of the powers that be at ***Mad*** magazine and gonzo filmmaker Robert Downey (***Putney Swope***) has resulted in this gross-out comedy about life at a posh military academy. Tom Poston stars, as the institution's effeminate commander. In the trailers, Poston is seen walking through a dorm at night, offering to hand-launder the cadets' underwear. ***Cheri, Chestnut Hill, suburbs.***

## W

★★★WHERE'S POPPA? (1970). Carl Reiner's lark about a bachelor scheming to get rid of his aging mother — played by Ruth Gordon as a septuagenarian from hell —is as funny as it is tasteless. Sight gags abound, and the filial enmity is outlandish. With George Segal, Trish Van Devere and Ron Leibman. ***Coolidge Corner.***

★★★WISE BLOOD (1979). John Huston's adaptation of Flannery O'Connor's first novel is set in a sweltering, Jesus-mad backwater that looks like the South but isn't really; it's the freakish landscape of the Southern religious imagination. Watching the movie is like looking at the world through a piece of ornate glass or through the eyes of a crow; everything is dark and vertiginous and goofy and frightening, all at once. For O'Connor, the world is a big, slow whirlpool with Jesus at the center; everyone feels His pull, and everyone spirals toward Him in his own distinctive way. As we descend into the maelstrom, our guide is Hazel Motes, a staring ostrich of a boy, well-played by Brad Dourif. Trying to shake off Jesus, Motes sets out to form the Church of Truth Without Christ, but the whirlpool gets him in the end. Along the way, though, he meets an extraordinary bunch of characters, wonderfully portrayed by Dan Shor, Harry Dean Stanton, and especially Amy Wright and Mary Nell Santacroce. ***Wise Blood*** is about the conflict between the form of Christianity and its substance, and about many other things as well, and it's a strange, brilliant piece of work — but not a moving one. Huston's humanism works against O'Connor's Catholic mysticism in a way that isolates us from the characters — though the one thing we always sense is the film's compassion. ***Nickelodeon.***

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# Play by play

compiled by John Engstrom

**A CHORUS LINE.** A solid, sometimes exciting production of the internationally popular Michael Bennett/Marvin Hamlisch/James Kirkwood musical about Broadway's gypsies. The book and music aren't much; the dancing and the stunning simplicity of the concept account for the show's popularity. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), through June 21. Curtain is at 8 p.m. Tuesday through Saturday; at 2 p.m. Wednesday and Saturday; and at 3 p.m. Sunday. Tix $10-$22.50.

**THE COMEDY OF ERRORS.** This production of Shakespeare's first play, a Plautine farce about mistaken identity among two sets of twins, is set in the silent-movie era, and comes complete with slapstick, Keystone Kops, and barber-shop harmony. The concept is not so much offensive as fuzzy: are we watching a staged film, a film parody, or a stock-company production circa 1920? Whichever, the cast performs with the needed verve. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through June. Curtain is at 8 p.m. on Wednesday. Tix $3.50.

**DA.** A middle-aged playwright tries to come to grips with the memory of his recently deceased father. Alas, he never does. Irishman Hugh Leonard's comedy is mechanically engineered to warm the cockles of your heart, but it is redeemed by Barnard Hughes's lovely performance as the domineering, irascible Da. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), June 2 through 28. Curtain is at 8 p.m. on Monday through Saturday (except press night, June 2, at 7:30 p.m.), and at 2 p.m. on Wednesday and Saturday. Tix $10-$17.50.

**EUBIE!** In this musical anthology of the tunes of Eubie Blake — most from the pre-World War II era of ragtime, jazz, and blues — the most effective numbers are those most simply staged and/or sung by the wonderful Terry Burrell. But much of the revue is slickly over-produced, with Blake's brilliant simplicity lost in a blaze of glitz and glitter. At the Wilbur Theater, 246 Tremont Street, Boston (423-4008). Curtain is at 3 p.m. on Sunday, June 1. Tix $11.50-$18.50.

**FIDDLER ON THE ROOF.** Herschel Bernardi stars in this touring revival of the Joseph Stein-Jerry Bock-Sheldon Harnick musical, directed and choreographed by Jerome Robbins. At the Music Hall, 268 Tremont Street, Boston (542-1700), through July 6. Curtain is at 8 p.m. on Tuesday through Saturday, at 2 p.m. on Wednesday and Saturday, and at 3 p.m. on Sunday. Tix $5-$25. See review in this issue.

**HAPPY END.** With this 1929 musical, Brecht and Weill tried to duplicate the success of "Threepenny Opera," but came up with a cartoony depiction of venality and religion in a mythological Chicago of 1919, with none of "Threepenny" 's grimy cutting edge. Thank goodness for the songs, which are wonderful. And the American Repertory Theater has a field day with the work, with a sassy, slangy adaptation by Michael Feingold; a stylish, clever production; and broadly etched performances. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300). Curtain is at 8 p.m. on Sunday, June 1, and on Tuesday and Saturday; and at 2 p.m. on Sunday, June 8. Tix $4-$12.50.

**HIATUS.** Staged reading of a new play by Stanley Richardson. Presented by the Playwrights' Platform at the Next Move Theater, 955 Boylston Street, Boston (731-9228). Curtain is at 8 p.m. on Monday, June 2. Requested donation $1.

**THE INSPECTOR GENERAL.** Gogol's classic farce about bureaucratic lunacy is directed by Harvard wunderkind Peter Sellars. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through August 2. Curtain is at 8 p.m. on Wednesday, Friday and Sunday, June 8; and at 2 p.m. on Saturday. Tix $4-$12.50. See review in this issue.

**KING LEAR.** A heavily truncated adaptation of Shakespeare's monumental tragedy that, like Cliff notes, strips the play down to its rudimentary plotline. But there is one arresting performance: Kirsten Giroux's strong, sensuous Goneril. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through June. Curtain is at 8 p.m. on Tuesday and Friday. Tix $3.50.

**A LIFE IN THE THEATER.** David Mamet's two-actor tour de force about a symbiotic relationship between two actors, one young and hungry, the other in his sunset years, is all but unintelligible in this inept production directed by Paul Dervis. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), through June 8. Curtain is at 7:30 p.m. on Thursday through Sunday. Tix $4.50, $3.50 for seniors.

**MALDEN RIVER ANTHOLOGY/THE AUDITION.** Staged reading of two one-act plays by John O'Brien. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. on Sunday, June 1. Tix $1.

**MASQUE AND REVELRIES OF CALAMITY JANE AND HER WOULD-BE DAUGHTER MRS. McCORMICK.** A "Wild West collage," by Toby Armour, narrated by a character who purports to be Calamity Jane's daughter. At the outdoor Open Door Theater in the Kettlebowl, Pinebank Park, Jamaica Plain (522-5492), June 5 through 29. Curtain is at 8 p.m. on Thursday through Sunday. Tix $4. (Previews on June 3 and 4 free to Jamaica Plain residents.)

**O'BRIEN ONE-ACTERS WEEK.** Three one-act plays, "Feedback," "Audition," and "Victims," by local playwright John O'Brien. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), June 4 through 8. Curtain is at 8:30 p.m. on Wednesday through Sunday. Tix $4.50.

**PERSONA.** A dramatization, by Harvard professor Vlada Petric, of Ingmar Bergman's film about merged identities. At the Agassiz Theater, 10 Garden Street, Cambridge (495-2663), through June 7. Curtain is at 3 p.m. on Sunday, June 2, and at 8 p.m. on Thursday through Saturday. Tix $3-$5. See review in this issue.

**REFLECTIONS IN BLACK.** An evening of singing, dancing, poetry, and music, presented by the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through June 8. Curtain is at 8 p.m. on Sundays only. Tix $5.

**SCRAMBLED FEET.** This musical satire of show biz, from New York's Village Gate and featuring its original cast, is glib, fast entertainment; it snaps playfully at the heels of its subjects — agents, producers, pilfering composers, avant-garde playwrights, bit-part players, and even stage-struck, scene-stealing animals — without really biting. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through June 15. Curtain is at 8 p.m. on Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $9.50-$12.95.

**SHEAR MADNESS.** The gimmick of this stock murder mystery set in a swank Newbury Street hairstyling salon is that each night the audience is invited to play detective. This game, which is rather like Clue with Vidal Sassoon sitting in for Colonel Mustard, proves to be tedious in the extreme. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225) through August. Curtain is at 8 p.m. on Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; at 7:30 p.m. on Sunday. Tix $8-$11.

**THE SHOW-OFF.** An enjoyable, sentimental revival of George Kelly's Pulitzer Prize-winning 1924 character comedy about a braggart's wooing of the daughter of a tight-fisted, blue-collar Philadelphia family. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through June 14. Curtain is at 8 p.m. on Wednesday through Friday, and at 5 and 8:30 p.m. on Saturday. Tix $4.50-$6.50.

**THE TAMING OF THE SHREW.** A fast-paced revival of Shakespeare's early comedy about sexual harassment. Director Richard McElvain stresses the play's innate theatricality without smothering it in gags; and BSC regulars Henry Woronicz and Janet Rodgers turn in full-blooded, feisty performances as Petruchio and Kate. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through June 1. Curtain is at 2 p.m. on Sunday, June 1. Tix $3.50.

**TARTUFFE.** Moliere's classic comedy about venality and religion, in a new verse translation by Nicholas Linfield, performed by the Suffolk Theater Company at the Suffolk Theater, 41 Temple Street, Boston (542-3200), through June 15. Curtain is at 8 p.m. on Thursday through Saturday, and at 3 p.m. on Sunday. Tix $5.50-$6.50. See review in this issue.

**TERRY BY TERRY.** Two related but stylistically disparate one-acters by 26-year-old Mark Leib, "Terry Won't Talk" and "Terry Rex," are given their world premiere, directed by John Madden. The first play concerns a little boy grown suddenly, stubbornly mute; the second, a megalomaniacal playwright and his circle of friends. Both works are egocentric and overly clever; and both are unmistakably laden with talent. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300). Curtain is at 2 p.m. on Sunday, June 1, and at 8 p.m. on Thursday. Tix $4-$12.50.

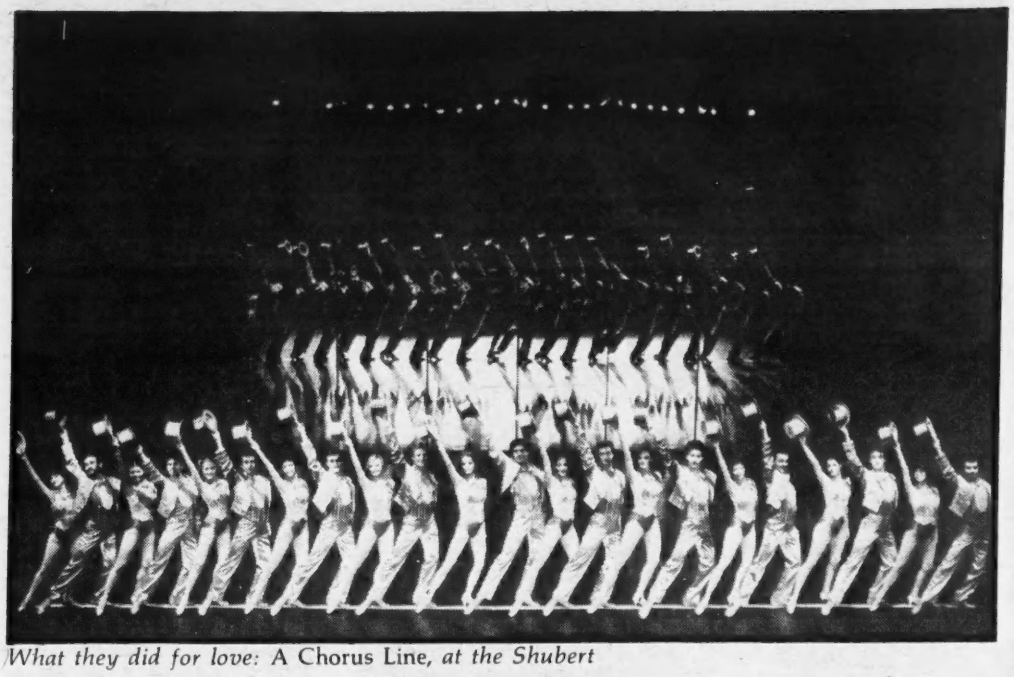
**THE T SHOW.** A musical revue about women employed by the Massachusetts Bay Transit Authority, written by Geralyn Horton, with music by Ross Dabrusin. Although it's a model of efficiency compared to the actual T, the show is still a mixed bag — a handful of funny sketches, some snappy musical numbers, and a lot of repetition and tedium. Charming cast. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through June 8. Curtain is at 8 p.m. on Thursday through Saturday, and at 6 p.m. on Sunday. Tix $4-$5, $1 for seniors.

**TO SIT IN JUDGMENT.** Staged reading of a new play by Irwin Smolker. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 2 p.m. Sunday, June 8. Tix $1.

**UNDER MILK WOOD.** Despite occasional histrionic excesses, the Next Move Theater's new staging of Dylan Thomas's 1954 "play for voices" is both beguiling and touching — and most successful where it evokes a mood of aching reminiscence. At the Next Move Theater, 955 Boylston Street, Boston (536-6769), through June 29. Curtain is at 8 p.m. on Wednesday through Saturday and at 7:30 p.m. on Sunday. Tix $7.50-$9.50.

**WHY DON'T YOU FIND A RICH GUY AND MARRY HIM!** An original musical play about the lives and history of women workers. Presented by Word of Mouth Productions at the Ehrlich Theater, Boston Center for the Arts, 541 Tremont Street, Boston (524-7607), June 6 through 21. Curtain is at 8 p.m. on Friday and Saturday. Tix $4.

**THE WINTER'S TALE.** Director Bill Cain's decision to replace Shakespeare's Sicilia with an imaginative recreation of sixth-century Persia proves workable for the first half of the play, but insufficient for the second. Strong performances by Henry Woronicz, Kirsten Giroux, and Korshed Dubash. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), through June. Curtain is at 8 p.m. on Thursday and Saturday. Tix $3.50.



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JAM SESSION
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FAT CITY BLUES BAND
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RON LEVY BLUESMAN BAND
808 Huntington Ave. Boston 566-9267
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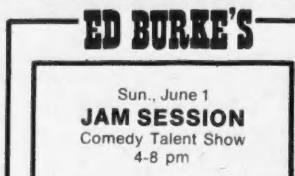
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# Art listings

**A ST. (268-3764)**
411 A St., Boston Tu-F 11-5, Sa 12-5

**AHMED'S GALLERY (876-5200)**
96 Winthrop St., Camb. Open nightly 5-1. Through June 12: Works by Eda di Biccari Cascieri.

**ALIANZA (262-2385)**
140 Newbury St. M-Sa 10-6 Through June 28: "Two New England Quiltmakers."

**ALPHA GALLERY (536-4465)**
121 Newbury St. Tu-Sa 10-5:30. Through June 3; recent Paintings by Barbara Swan.

**APROPOS GALLERY (864-3333)**
1105 Mass. Ave., Camb. M-F 10-6:30. June 7 through June 30: porcelain by Leon Nigrosh.

**ARETA (266-4466)**
161 Newbury St.
Through June: Haitian Paintings and Sculpture.

**ART ARK (625-9090)**
46 Holland St., Somerville M-Sa. 10-6. Through June 26: Paintings from the Mid-'70s by Mark Sirdevan.

**ART/ASIA GALLERY (536-7575)**
8 Newbury, St., Boston, Tu-Sat. 10-5:30. Through June 21: "The Boston-Asian Connection; Treasures from the Museum of the American China Trade.

**ARS LIBRI (536-3264)**
711 Boylston St., 5th floor M-F 9-6, Sat. 11-5. Rare, illustrated and scholarly books on the fine arts.

**ARVEST GALLERY (247-1418)**
77 Newbury St. M-Sat 9-5
American Realists and Impressionists.

**ARTWORKS EAST (523-7181).**
62 Charles St. M-Sa 10-6. Through July 3: Paintings and Drawings by William Harsh.

**ATLANTIC MONTHLY GALLERY** (536-9500)
8 Arlington St., Boston, M-F 9:30-5. Through June 30: Watercolors by Bill Commerford.

**BAAK GALLERY (354-0407)**
59 Church St., Camb. Tu-Sa 10-6, Th 10-8 Through June 25: Oils and Watercolors by Jane Horner.

**BETSY VAN BUREN GALLERY (354-0304)**
290 Concord Ave., Camb. Tu-Sat. 10-5. Through June 28: Large Scale Paintings by Rick Harlow.

**BILLIARD ROOM GALLERY (661-8777)**
58 A Garden St., Camb. Sat. 11-5, and by appt.

**BOSTON ARCHITECTURAL CENTER (536-3170)**
320 Newbury St. M-Th 9-10 pm, F-Sat. 9-5, Sun. 12-5.

**BOSTON CENTER FOR THE ARTS (426-5000)**
539 Tremont St., Boston Tu-Sat 11-4.

**BOSTON CITY HALL (725-3000)**
Main Gallery, 5th floor M-F 10-4

**BOSTON VISUAL ARTS UNION (227-3076)**
77 N. Washington St. Boston T-F 11-6 Sat. 11-4.
Through June 7: "Self and Surroundings."

**BROMFIELD GALLERY (426-8270)**
30 Bromfield St. M-Sat 12-6. Through June 14: Prints and Drawings by Jane E. Goldman.

**CAMBRIDGE ART ASSOCIATION (876-0246)**
23 Garden St., Tu-Sat. 10-4.

**CAMBRIDGE ARTS COUNCIL (498-9033)**
57 Inman St., Camb. Through June 4: "Bamboo and Milkweed," Recent Drawings by Charles Zerner.

**CENTER FOR CHINESE ART AND CULTURE (482-1011)**
31 Beach St., 2nd floor, Chinatown M-F 9-5

**CHILD'S GALLERY (266-1108)**
169 Newbury St. Tu-Sat 10-5.

**COPLEY SOCIETY (536-5049)**
158 Newbury St. Tues.-Sat. 10-5.
Through June 12: "The New England Impression."

**CUTLER/STAVARDIS GALLERY (482-4151)**
354 Congress St., Boston. W-Sat. 12-5. Through June 30: New Paintings by Scott Brodie.

**DOLL & RICHARDS (547-0516)**
50 Church St. Camb. M-Sat. 10-6

**EARTHLIGHT (266-8617)**
249 Newbury St. Tu-Fri 11-6, Sa 11-5. Fantasy and Science Fiction Art.

**FRAMEWORKS GALLERY (354-9867)**
7 Upland Rd., Cam. M-Sa. 10-6; T-Th. 10-9. Through June 30: Work by Employees.

**FRIENDS GALLERY (547-1267)**
383 Huron Ave., Camb. Tu-Sa 10-4
Through June 14: "Adventures in Photography." by Joan Rolfe.

**GALLERY CINTAMANI (277-2275)**
34 Brainerd Rd., Allston. Sat-Sun. 9-5.

**GALLERY EAST (426-1940)**
24 East St., Boston. Tu-Fri. 12-6.
Through June 20: Calligraphy by Robert Kopacz.

**GALLERY IN THE SQUARE (426-6616)**
665 Boylston St. M-Sat. 10-6, Sun. noon-6

**GALLERY NAGA (267-9060)**
67 Newbury St., Boston. Tu-Sat. 10-5
Through June 21: Recent Landscapes by Paul Shapiro.

**GALLERY NATURE AND TEMPTATION**
40 St. Stephen St. (247-1719)
Through June 12: Ceramics by Elaine S. Yoneoka.

**GALLERY 355 (536-7050)**
355 Boylston St. M-F 10-4

**GLASS VERANDA (267-3779)**
36 Newbury St. Tu-Sat 10-5:30
Containers.

**GOETHE INSTITUTE (262-6050)**
170 Beacon St., Boston. M-Thurs. 2-8.
Through May 29: "Herman Hesse as Painter: 50 Watercolors."

**GRAPHICS 1 and 2 (266-2475)**
168 Newbury St. M-Sat. 9:30-5:30
"Hard Materials, Soft Forms," Prints by Claes Oldenburg.

**GUILD OF BOSTON ARTISTS (536-7660)**
162 Newbury St. Tu-Sat 10:30-5:30.

**HARCUS KRAKOW (262-4483)**
7 Newbury St. Tu-Sa 10-5:30
Through June 21: Works by Robert Motherwell.

**HELEN SHLIEN GALLERY (482-9866)**
354 Congress St. W-Sa. 12-5

**HIRSHBERG GALLERY (266-0933)**
344 Boylston St. Sun. 1-5, M-F 10-2.

**IMPRESSIONS (262-0783)**
275 Dartmouth St. Tu-F 10-5:30, Sa 11-5
Through June 30: "Still-Lites: Contemporary Works on Paper."

**JACQUELINE BECKER GALLERY (267-0569)**
118 Newbury St. M-Sa. 9:30-5:30 19th and 20th c. Prints and Drawings; Calligraphic Choirbook Pages; Book Plates.

**KOLBO GALLERY (731-8743)**
435 Harvard St., Brookline. Tu-Sun 10-6
Through June 30: Classic Calligraphy by Sharon Saultsky.

**LAUNDRY-GALLERIA (523-9667)**
256 North St., Boston. Su-F 8 am-10 pm, Sat 8 am-6 pm.
Through June 23: Photography of the Theater and Dance by Tom Bloom.

**THE LOFT GALLERY (482-3539)**
164 Lincoln St.

**LOPOUKHINE NAYDUCH (426-4973)**
354 Congress St.
Through June 7: Paintings by Michael Russo.

**MOBILIA (876-2109)**
348 Huron Ave., Camb.
Through June 31: "Home on the Range," Soft Sculpture by Salley Mavor.

**NIELSEN GALLERY (266-4835)**
179 Newbury St. Tu-Sat. 10-5:30

**PRESTIGE GALLERY (536-9372)**
175 Newbury St. M-Sat. 10-5:30

**PRISON ART PROJECT (482-7392)**
253 Summer St., Rm. 308 M-F 9-5
Through June 30: "Hot Art," Works by inmates from Bridgewater.

**PROJECT ART CENTER (491-0187)**
141 Huron Ave., Camb. M-F 9:30-5
Through June 7: "Photographs from Two Coasts" by Sharon Fox.

**PUCKER/SAFRAI (267-9473)**
171 Newbury St. M-Sat. 10-5:30
Through June 31: "Views and Viewpoints," Landscape in the 20th Century.

**PUNKT/DATA GALLERY (731-8092)**
256 Hanover St., North End F-Sat. 7-11 pm

**ROCKWELL GALLERY (354-6827)**
69 Harvey St., Camb. W-Sun 2-5
Through June 6: "Fiber in 2+3D by Elsa Waller.

**ROLLY-MICHAUX (261-3883)**
290 Dartmouth St.
Through June 28: Sculpture in Stell by Albert Leon Wilson.

**ROTENBERG GALLERY (261-3747)**
130 Newbury St., Bos. Tues.-Sat. 10-5
Paintings by Judi Rotenberg.

**SANS REGRET (367-1171)**
131 Newbury St. M-Sat 10:30-6

**SEMIRAMIS. (661-1815)**
10 Mt. Auburn St., Camb. M-Sa 10-6
Ancient Chinese scrolls, African and Eskimo Art.

**SOCIETY OF ARTS AND CRAFTS (266-1810)**
175 Newbury St., Boston Tu-Sat. 10-5

**STEBBINS GALLERY (547-7639)**
Zero Church St., Camb. M-Sat. 10-6

**SUNNE SAVAGE GALLERY (536-1910)**
105 Newbury; M-Sat. 10-5

**TEN ARROW (876-1117)**
10 Arrow St., Camb. M-Sat 10-6
Through June 7: 'New Scandinavian Glass."

**THOMAS SEGAL GALLERY (266-3500)**
73 Newbury St. Tu-Sa 10-5:30
Through June 25: "Paper, Paper, Paper:" Works by Bengston, Dzubas, Francis, Noland, and Tullis.

**281 GALLERY (267-5279)**
281B Newbury St. Tu-Sa 10-5:30
Through June 21: Watercolors by Cynthia Garrett; Drawings and Sculpture by W.S. Schickel; Acrylics by Anton Vizy.

**WENNIGER GRAPHICS (536-4688)**
164 Newbury St. M-Sat. 10-5:30
Through June 21: "W.P.A. Printmakers: Images from Then and Now."

## MUSEUMS

**BLUE HILLS TRAILSIDE MUSEUM (333-0690)**
1904 Canton Ave., Milton.

**BOSTON TEA PARTY SHIP & MUSEUM (338-1773)**
Congress St. Bridge. Open daily 9-7. Admission $1-$1.75, under 5 free. Full-scale working replica of the Tea Party ship.

**BROCKTON ARTS CENTER (588-6000)**
Oak St. Tu-Sat. 1-5, Sun. 1-6. Admission is by donation.
Through Aug. 24: Abstracts by Motherwell, Olitski, Frankenthaler, Stella and others.

**BUSCH-REISINGER MUSEUM (495-2338)**
29 Kirkland St., Camb. M-Sat. 9-4:45
Permanent collection of German art, Scandinavian art in all media, dating from Middle Ages to present. Through June 25: "Horst Janssen: Master Drawings."

**CHILDREN'S MUSEUM (426-7336)**
300 Congress St., Museum Wharf. Open daily 10-5, F till 9. Admission $3.50, under 16 $2.50, F nite $1.50. City Slice; Grandparents' House, Green Hall of Toys; Computers; How Movies Move; WKID-TV; Meeting Ground; Japanese House Exhibit.

**DANFORTH MUSEUM (620-0050)**
123 Union Ave., Framingham. Wed-Sun., 1-4:30. Free admission.
Through August 24: "Directions in Realism."

**DECORDOVA MUSEUM (259-8355)**
Sandy Pond Rd., Lincoln; open Tues-Fri. 10-5, Sat. 12-5, Sun. 1:30-5. Wed 5-9:30. Admission $1.50, under 21 50¢. June 1 - Aug. 31: Photography: Recent Directions.

**DUXBURY ART COMPLEX MUSEUM (934-6610)**
189 Alden St.
Through June 1: Paintings by Frank Rogers; Abstracts by Celia Somervell.

**ESSEX INSTITUTE (744-3390)**
132 Essex St., Salem Tu-Sat. 9-4:30 Sun. 1-5
Admission 50¢-$1.25.
Through June 8: "Historical Textiles: Fashions in Draperies for Windows and Beds."

**FITCHBURG ART MUSEUM (345-4207)**
Merriam Parkway Tu-Sa 10-5, Sun 2-5. Free.
Through June 22: Sculpture by David Hayes.

**FOGG ART MUSEUM (495-2397)**
32 Quincy St., Cambridge M-F 9-5, Sa 10-5, Su 1-4
Japanese Prints; Through June 15: "In Honor of John Coolidge"; Nude Sculpture by Lachaise, Nadelman, and Archipenko.

**GARDNER MUSEUM (566-1401)**
280 The Fenway. Authentic Venetian palace w/courtyard Tues. 1-9:30, Wed.-Sun. 1-5:30. Adults $1. Classical tunes Tues. at 8, Thurs. and Sun at 4. Info: 734-1359

**HAMMOND CASTLE (283-2080)**
80 Hesperus Ave., Gloucester. Recreation of European castle. 8,600 pipe organ; concerts.

**HERITAGE PLANTATION (888-3300)**
Sandwich, Ma. Daily 10-5, adults $3, children $.
Americana museum with gardens, trails, windmill, picnic area. Shaker Round Barn displays antique cars; military museum; arts and crafts.

**HIGGINS ARMORY (853-6015)**
100 Barber Ave., Worcester Tu-F 9-4, Sat 10-3 Sun 1-5. Admission 50¢-$1. Largest collection of ancient armor in the Western Hemisphere in a gothic castle setting.

**INSTITUTE OF CONTEMPORARY ART**
955 Boylston St., Bos. (266-5151)
Tues.-Sat. 10-5, Wed. 10-9, Sun. 12-5. Admission $1.25.
Through June 29: Jackson Pollock: The Black Pourings; Drawing/Structure Exhibit.

**JACKSON HOMESTEAD (552-7238)**
527 Washington St., Newton M-F 10-4 FREE.

**JOHN F. KENNEDY LIBRARY (929-4500)**
Columbia Point, Dorchester. Daily 9-5. Admission 75¢. Permanent collection of memorabilia from the life of JFK.

**MUSEUM OF AFRO-AMERICAN HISTORY (445-7400 or 267-4160)**
719 Tremont St., South End.

**MUSEUM OF THE AMERICAN CHINA TRADE (696-1815)**
215 Adams St., Milton. Tu-Sat. 1-4, closed holidays. Admission $1.50-$3.

**MUSEUM OF FINE ARTS (267-9300)**
479 Huntington Ave. W-Su: 10-5, Tu: till 9, closed M. Admission: $1.75; Su. $1.25; free Tu. 5-9. Photographs from the Collection; American Watercolors; 20 c. Drawings and Watercolors; Masterpieces of Dutch Silver; Traveling Scholarship Exhibition.

**MUSEUM OF FINE ARTS AT FANEUIL HALL**
South Market Building, fifth floor. Tu-Sun. 11-6, Thurs. 11-9. FREE. On Angels' Wings; Boston Dresses Up.

**MUSEUM OF OUR NATIONAL HERITAGE**
33 Marrett Rd. Lexington (861-6563). M-Sa. 10-5, Sun. noon to 5:30. FREE. Volunteer Militia Units; Photographs by Mary Shepard; John Henry Belter and the Rococo Revival.

**MUSEUM OF SCIENCE (723-2500)**
Science Park, M-Th 9-4, F 9-10, Sa 9-5, Sun 10-5. Admission $2-$4, F 5-10 pm $1-$2. Flying Fantasies: Butterflies and Moths; America Hits the Road; Electron Micrographs; Energy Roller Coaster; Curveball Exhibit; Year of the Hopi; Manne Transportation.

**MUSEUM OF TRANSPORTATION (426-6633)**
300 Congress St., Museum Wharf. Daily 10-5, F 10-9. Admission $3, under 16 $2, F 6-9 $1.
Antique Bicycles.

**NEW ENGLAND AQUARIUM (742-8870)**
Central Wharf, Atlantic Ave.; M-T 9-5, F 9-9, S-S and holidays 9-6. Admission $4, children $2.25. F 4:30-9. $2.50. Over 2000 aquatic creatures. Dolphin and sea lion performances aboard floating amphitheater next to Aquarium.

**OLD STATE HOUSE MUSEUM (523-1625)**
206 Washington St. Open daily 9:30-5, Sat. 9:30-5, Sun. 11-5. Adults 75¢, kids 25¢. Permanent exhibition: Boston artifacts from 1630-1872.

**OLD STURBRIDGE VILLAGE (347-3362)**
Mass Pike to Sturbridge exit. Historical Village from the early 19 c. brought to life.

**PAUL REVERE HOUSE (523-1676)**
19 North Sq., North End. Daily 10-6. Admission 75¢. Owned by the night-rider from 1770 to 1800. Only surviving home of 17 c. Boston.

**PEABODY MUSEUM (745-1876)**
East India Sq., Salem M-Sa 10-5, Sun and holidays 1-5. Admission $1.50, under 16 75¢. Permanent collection: Maritime History, Ethnology, and Natural History. Also: America and the China Trade; Ethiopia; Sculpture by Seamans; Steamship Posters.

**USS CONSTITUTION (247-9078).**
Boston Naval Ship Yard, Charlestown. FREE. "A Salute to the Tall Ships."

**WORCESTER ART MUSEUM (799-4406)**
56 Sulisbury St., Worcester. Tu-Sa 10-5; Su 2-5. Admission $1, children 50¢, free Wed. Through June 1: Sculpture by Hugh Townley. Through June 22: Photographs by Kipton Kumler.

## PHOTOGRAPHY

**BORIS GALLERY (261-1152)**
35 Lansdowne St. Boston.
Through June 27: Photos by Eadweard Muybridge.

**THE DARKROOM (354-5313)**
620 Mass. Ave., Camb. M-Sa. 10-10.

**GATES & TRIPP (227-5035)**
150 J Fanueil Hall Miktplace, Boston. M-Sa 10-9, Sun 12-6. May 29 through June 30: Turn-of-the-Century Photographs of Boston Harbor.

**KENNEDY GALLERY (577-5177)**
770 Main St., Camb. W-F 11:30-5
Through June 6: "Black and White Realities," Enlarge-ments from Polaroid Negatives by Martha Pearson and Jim Bengston.

**KIVA GALLERY (266-9160)**
231 Newbury St. T-F 11-6.

**NE SCHOOL OF PHOTOGRAPHY (261-1868)**
537 Comm. Ave., Kenmore Sq. M-F. 9-5.

**PHOTOWORKS (267-1138)**
755 Boylston St., (M-F, 9-5:30)
Through June 13: "Extended Moments," Photos by Monte He. Gerlach.

**PLASTIC IMAGE GALLERY (482-1214)**
16 Thayer St., Boston M-F 11-4

**ROSE GALLERY (167-1758)**
216 Newbury St. Tu-Sat. 11-5:30

**SYNERGISM (536-1633)**
249 Newbury St. Tu-Sa 11-6
June 3 through August 15: Chinese photography by Fou-Li Tchan.

# Listings

All listings on the next few pages are free. If you want your message to reach millions, have all the details in by the Monday two weeks in advance of your event. Send notices of local cosmic events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Beantown 02115 All copy subject to our revision.

**NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M. — SEND 'EM IN, FOLX!**

## AID

### PHONE NUMBERS

### EMERGENCIES

**BOSTON POLICE: 911**
**BROOKLINE POLICE: 734-1212**
**CAMBRIDGE POLICE: 911.**
**SOMERVILLE POLICE: 625-1212**
**STATE POLICE: 566-4500, 782-2335**
**BOSTON FIRE: 536-1500**
**BROOKLINE FIRE: 232-4646**
**CAMBRIDGE FIRE: 876-5800**
**SOMERVILLE FIRE: 623-1500**

### MEDICAL EMERGENCIES

**BOSTON-BROOKLINE:** Call 911.
**POISON:** Information Center, 232-2120
**SUICIDE:** Samaritans 247-0220
**CAMBRIDGE AMBULANCE:** 868-3400
**METRO AMBULANCE:** Boston 288-6700, South Shore 843-2600
**CAMBRIDGE CITY HOSPITAL:** 354-2020
**MASS. GENERAL HOSPITAL:** 726-2000
**MASS. EYE & EAR:** 523-7900
**BOSTON CITY HOSPITAL:** 484-5000
**BETH ISRAEL HOSPITAL:** 735-3337
**PETER BENT BRIGHAM HOSPITAL:** 732-5636
**POISON INFORMATION CENTER:** 232-2120
**RAPE CRISIS CENTER**, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
**RAPE CRISIS HOTLINE** serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
**ST. ELIZABETH'S HOSPITAL:** 782-7000

### HOT LINES

**REPLACE**, (862-8130) Lexington. Hotline crisis intervention center.
**PROJECT PLACE**, (267-9150) 32 Rutland St., South End, Boston.
**SURVIVAL** (471-7100). Open 24 hours, 7 days a week. Serves entire Norfolk County. South Shore area.
**PULSE** (762-5144) in Norwood. Trained counselors to help with alcohol, drug, personal problemf.
**SAMARITANS**, (274-0220) to befriend the despairing and suicidal, 24 hours, 7 days.
**CODE HOTLINE** 486-3130, crisis counseling, info, referrals. Call M-F 9 am-11 pm, weekends 7 pm-ll pm.
**PROJECT FRIEND**, Marshfield, 834-6563. 24 hrs. Information, referral, crisis intervention.
**PUOSTO**. Bridgewater, 697-8111. 24hr information and referral.
**WOBURN WORKSHOP HOTLINE** (933-3336) 4-10 pm, Mon-Fri. Information, referrals, counseling and crisis intervention.
**OPERATION VENUS** (774-7492 or 1-800-272-2577) Venereal disease info and help.
**CHILD-AT-RISK**, child abuse help 24 hrs, 1-800-792-5200.
**PARENTS ANONYMOUS** (1-800-882-1250).
**CANCER INFORMATION SERVICE**, 9-4:30 M-F, 1-800-952-7420.
**STATE ENERGY PHONE** (1-800-922-8265).
**PARENTAL STRESS** (1-800-632-8188).
**SERVICES AGAINST FAMILY VIOLENCE** (324-2221) Malden. For battered women.
**VEGETARIAN HOTLINE:** (643-4236).

### ALCOHOL and DRUGS

**ALCOHOLISM CLINIC** of Dimock Community Health Clinic provides free individual and group counseling, alcoholism education, family services, and referral to detox, halfway house, etc. 55 Dimock St. in Roxbury call weekdays 9 to 7, 442-8800, x201, 202 or 203.
**BOSTON COUNCIL ON ALCOHOLISM**, 250 Boylston St., Boston, 267-7334. Educational programs for community groups. Call Mon-Fri 8:30-4:30.
**THE SALVATION ARMY** Harbor Light Center (536-7469) 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral and counselingm Open 24 hrs.
jc05f
**ALCOHOLISM SERVICE**
**NORTH SUFFOLK ALCOHOLISM SERVICES**, 427 Broadway, Chelsea (884-8154), 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.
**OPERATION MATT** information and referral service for teenagers affected by alcohol. Phone 1-800-272-2586, 8:30 a.m. - 10 p.m. daily.
**APPLETON TREATMENT CENTER FOR ALCOHOLISM** 115 Mill St. Belmont (855-2781). Offers inpatient and aftercare servicds.
**CAMBRIDGE-SOMERVILLE PROGRAM** (354-2020, ext. 532) Camb. Hospital, 1493 Cambridge St. Emergency walkin service; groups and referral; for Alcoholics and their families.
**SUBSTANCE ABUSE TREATMENT PROGRAM** 252 Tremont St. (956-5906) provides an educational series about and for addicts and alcoholics.
**AL-ANON** (834-5300) 460 Wasington St., Braintree. Help and support for families of alcoholics.
**PROJECT PLACE** (267-9150), Drug info and identification, help w/bad trips, overdose, etc.
**DRUG ADDICTION** Rehabilitation Center (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient, and resident programs, related services. Open to everyone.
**ALCHOHOLISM INFO REFERRAL** (524-7884) referral phone service.
**FIRST**, 167 Centre St., Roxbury (427-1588) offers help and counselling for drug related problems.
**NEW ENGLAND MEDICAL CENTER**, offers treatment for drug dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy and an After Care program. Call 956-5907 or drop by 252 Tremont St., Boston.
**MIDDLESEX EAST**, 41 Sharon St., Waltham (894-5570) provides drug abuse outpatient services for the communities of Waltham, Weston, Watertown and Belmont.
**ST. ELIZABETH HOSPITAL** (782-7000, ext. 2575) sponsors an alcohol education series each Tues. at 7 pm at the Watertown Health Center, 85 Main St., and at 6:30 pm at St. E's.

### ENVIRONMENT

**BOSTON CLAMSHELL COALITION** (661-6204) 595 Mass. Ave., Camb. Anti-nuclear power group holds meetings each 1st and 3rd WED of the month.
**CAMPAIGN FOR SAFE ENERGY** (423-1901) 120 Boylston St., Boston. Purpose: to confront the presidential candidates with the issue of nuclear power. Volunteers needed for organizing throughout NE and for office work in Boston.
**SIERRA CLUB** (227-5339) 3 Joy St., Local branch of the oldest environmental protection org., with literature, info, committees on a variety of eco-issues. Volunteers, participants welcome. Open 9:30-3 weekdays.
**FUND FOR ANIMALS** (964-0721) 137 Walnut St. Newton is an active international organization working on all humane and conservation issues concerning animals. Lit and slide lex available.
**NURSES ENVIRONMENTAL HEALTH WATCH** (566-2256 or 547-2427) PO Box 454, Brookline, 02146. Local branch of national organization concerned about radiation, toxic wastes, and industrial carcinogens. Speakers, meetings, etc. write for info.
**GREENPEACE** (542-7052) 286 Congress St. Activist environmental group involved with ending the world's whaling industry and stopping harp seal slaughter. Film presentations available, volunteers always needed. Spring whale-watching trips from Provincetown Harbor.
**ZERO POPULATION GROWTH** (742-6840) 14 Beacon St. Environmental group seeking to change attitudes and practices that lead to population growth. Stop by or call, weekdays 10-5.
**URBAN SOLAR ENERGY ASSOC. (USEA)** c/o Brandt, 21 Burnside Ave., Somerville 02144 (628-5558). For anyone interested in solar energy, renewable resources, and conservation in the city. Monthly newsletter, informational meetings, workshops and barn-raisings.
**NEW ENGLAND COASTAL POWER SHOW**, 40½ Kinnaird St., Camb., 02139. Traveling energy show presents workshops on problems and solutions, has various working solar models, posters, literature. Volunteers needed.
**HABITAT** (489-3850) 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.
**ECOLOGICA** (367-1880) 7 Commercial Wharf West, Boston. Non-profit, tax exempt "United Fund" for grassroots safe-energy and environmental groups with a thrust towards fighting nuclear power.
**EPIC** (523-0376) 3 Joy St., Boston. Energy Policy Information Center, promoting an energy future based on conservation and the efficient use of renewable energy sources. EPIC opposes synthetic fuel development, mining and burning of coal, and nuclear power. Speaker's bureau, lobbying, info resource.
**NEW ALCHEMY INSTITUTE** is researching basic human support systems — food, energy, shelter. For info, write to 237 Hatchville Rd., E. Falmouth, MA 02536.

### GAY LIBERATION

**LESBIAN AND GAY HOTLINE:** 426-9371 M-F 6 pm-midnight.
**HOMOPHILE COMMUNITY HEALTH SERVICE**, 80 Boylston St., Boston (542-5188). Counseling and referral, a mental health clinic for gay men and women.
**GAY SPEAKERS' BUREAU** (354-0133) P.O. Box 2232, Boston 02107.
**DAUGHTERS OF BILITIS** (661-3633) 1151 Mass. Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. at 8 and each Thurs. at 7:30 p.m. except 2nd of each month.
**BAGALS** (Boston Area Gay and Lesbian School-

*Continued on page 28*

## CLUBS


CLUB RENDEZVOUS
280 Merrimac St. Methuen, MA 686-0600
Exit 46 off Rt. 495
18 year olds welcomed with positive ID

Wed., June 4
**All drinks $1.00**
**THE GENTLEMEN**

Thurs., June 5
Peppermint
Drinks ½ price 8-10 pm

Fri., June 6
**Disco Dance**

Sat., June 7
**ZOO TYPES**

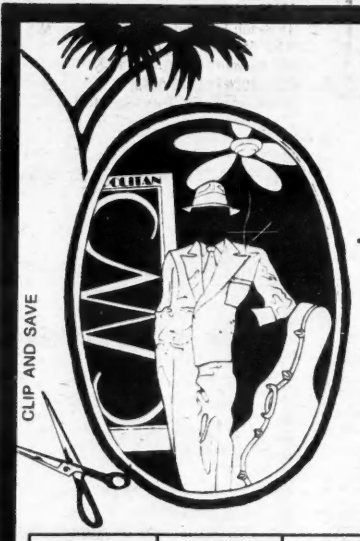
passim
THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 492-7679

| | |
|---|---|
| Sat. & Sun. May 31-June 1 | PETER KAIRO plus BOB HOLMES |
| Wed., June 4 | RAW HONEY (Bluegrass) |
| Thurs., June 5 | BAY STATE BLUEGRASS |
| Fri. & Sat., June 6 & 7 | HOW TO CHANGE A FLAT TIRE Traditional music from the British Isles |
| Wed., June 11 | LADUVANE |
| Thurs.-Sat. June 12-14 | MASON DARING & JEANIE STAHL plus PRESTON REED |
| Tues., June 17 | GLOUCESTER HORNPIPE & CLOG SOCIETY |
| Wed., June 18 | MARTIN CARTHY |
| Thurs.-Sat., June 19-21 | JIM DAWSON |
| Tues. & Wed June 24 & 25 | SILLY WIZARD |
| Thurs.-Sat June 26-28 | GUY VAN DUSER and BILLY NOVICK plus TAYLOR WHITESIDE |

LISTEN TO "LIVE PASSIM" EVERY THURSDAY, WHRB 95.3 FM, 8:30 PM

**A Weekend of Dynamite!**
THE TEASERS N' Tennie Komar & THE SILENCERS

**Fri. & Sat., June 6 & 7 at Cantone's**
**Sunday, June 8 at The Main Act**



swing & sway sweat with
TAPPIN' AT THE MET
june appearances

CLIP AND SAVE

| SUN | MON | TUES | WED | THURS | FRI | SAT |
|---|---|---|---|---|---|---|
| TAM Brookline | 2 | 3 | 4 West End Cafe Provi. RI | 5 | 6 West End Cafe Provi. RI | 7 Private Party |
| 8 | 9 | 10 | 11 West End Cafe Provi. RI | 12 | 13 West End Cafe Provi. RI | 14 JACKS Cambridge |
| 15 TAM Brookline | 16 | 17 DOYLE'S Jamaica Plain | 18 West End Cafe Provi. RI | 19 | 20 Galleyhatch Hampton, NH | 21 |
| 22 Allary's Provi. RI | 23 | 24 | 25 West End Cafe Provi. RI | 26 DOYLE'S Jamaica Plain | 27 The Sun Eastham, Cape Cod Every Fri. & Sat. thru Labor Day | 28 |
| 29 TAM Brookline | 30 | JULY 1 | 2 Spinnakers Harwich Port, Cape Cod Every Wed. & Thurs. thru Labor Day | 3 | | |

**BOOKINGS & INFORMATION (617) 734-0925**

# CLUBS


THE Jumbo LOUNGE
1133 Broadway
Teele Sq. Somerville 623-9257

2 Bands Nightly

Thurs., June 5
TWO BIT HEET

Fri., June 6
SETH

Every Saturday
THE COMEDY CONNECTION
2 Shows: 9 & 11

Jonathan SWIFT'S
661-9887
30 Boylston St.
Harvard Sq.
Entertainment Nightly
Giant Happy Hour Fridays 4 to 7

REGGAE REGGAE
Sun,. June 1
RAZ KARBI
featuring RONNIE MURPHY
formerly of the JIMMY CLIFF BAND
Shows 9 & 11

Mon., June 2
Uncut video
FLEETWOOD MAC
live in Japan
THE CREAM
farewell concert
Shows 8 & 10:30

Tues., June 3
AMERICAN TEEN

Wed., June 4
THIRD RAIL
THE SHADES

Thurs., June 5
The Zaftig Brothers

Fri. & Sat., June 6 & 7
J.B. HUTTO

Sun., June 8
HEIDI & THE SECRET ADMIRERS

Mon., June 9
REEVE LITTLE & THE STRAIGHT BAND

Tues., June 10
BUDDY GUY & JUNIOR WELLS
with special guest
JOE BEARD & THE BLUES UNION
Shows 7:30 & 10:30
Adv. tickets avail

Wed., June 11
DIDI STEWART BAND

Thurs.-Sat., June 12-14
MIDNIGHT TRAVELER

Sun., June 15
RAN BLAKE
Shows 9 & 11

Coming Tues., June 24
JIM HALL & DON THOMPSON
with special guests
THE STEVE KUHN & SHEILA JORDAN BAND
Shows 7:30 & 10:30 pm

Tickets for all "concert" events also available at Boston Music at Berklee, Ticketron, Out-of-Town, Elsie's Store 24 & Concert Charge - 426-8181

The Tam

Sun., June 1
TAPPIN' AT THE MET

Tues., June 3
TINA WELCH BAND

Wed., June 4
HEIDI & THE SECRET ADMIRERS

Thurs., June 5
JOHN LINCOLN WRIGHT

Fri. & Sat., June 6 & 7
STORMIN' NORMAN & SUZY BAND

Sun., June 8
THE MARTELLS

Tel: 277-0982
1648 Beacon St., Brookline
Food, Drink and Music

THE MAIN ACT CONCERT CLUB
at the Harbour House
830 Lynway, Rt 1A Lynn
(617) 592-2774 — Minutes From Downtown Boston — Free Parking

Sun,. June 1
JOSHUA HAYES
JACK DAMAGE
LADY

Tues. June 3
24 CARAT
ARTHUR SLICK & NICE GIRLS

Wed., June 4
SHIRE
with special guest
THE AFFAIRS

Thurs., June 5
WYATT SPRAIN & THE ANGELS
with special guest
THE ZOO TYPES

Fri., June 6
A&M Recording Artist
PRIVATE LIGHTNING
with special guests
THE GAMES
MPC & THE INSTIGATORS
Tix $3.50 adv. $4.50 Day of Show

Sat., June 7
BILL CHINNOCK
& THE NORTH COUNTRY BAND
with special guests

Sun., June 8
TENNIE KOMAR & THE SILENCERS
with special guest
TEASERS

Coming June 13
THE ATLANTICS
with special guests
DIRTY LOOKS

June 14
RAGE

GAMEROOM
UNDER 20 ADMITTED
BUT YOU NEED AN ID TO DRINK
AVAILABLE FOR PARTIES

Jasper's
379 Somerville Ave
Somerville (off Union Sq.)

Every Wednesday night
2 drinks for the price of 1
with live rock bands

Sat. & Sun., May 31 & June 1
RAINBOW FLASH
with THE MODES

Wed., June 4
BROKEN IDOLS
MAX JAXSON

Thurs. & Fri., June 5 & 6
THE ATLANTICS

Sat. & Sun., June 7 & 8
THE RINGS t.m.

Thurs. & Fri., June 12 & 13
RAGE

Sat., June 14
THE STOMPERS

Wed.-Sun. 625-4975

cMister
McNasty's
88 Queensbury St.
(in the Fenway) Boston
(corner of Kilmarnock & Queensbury)
LIVE ENTERTAINMENT
8 p.m.
536-2509

ROCK & ROLL

Sun., June 1
BIRDLAND
Rock & Roll

Mon. & Tues
June 2 & 3
MAYNARD SILVA

Wed., June 4
BIRDLAND

Thurs., Fri. & Sat.,
June 5, 6 & 7
MEMPHIS ROCKABILLY BAND

See our ad in the News section special entertainment page


Continued from page 27

workers) PO Box 178, Astor Station, Boston 02123. Write for info.

**MASS GAYS POLITICAL CAUCUS** (242-3544) 295 Franklin St., Boston. Statewide gay political lobby.

**CLEARSPACE**, 104 Charles St., Box 119, Boston 02114. Meet second Tues of each month at Arlington St. Church, 355 Boylston St., Boston.

**LAGMA** (Lesbian and Gay Media Advocates) works on media coverage of gay issues, 426-9371 M-F 6 pm to midnight.

**GAY PROFESSIONAL WOMEN'S ASSOC.** Box 308, Boston U. Station, Boston 02215.

**GLAD** (Gay and Lesbian Advocates and Defenders) 2 Park Sq., Boston (426-1350) Gay civil liberties cases. No fee.

**FRENZ & LUVVERS** offers newsletter, social events, pot-luck dinner and discussion 2nd FRI each month, write to PO Box 814, Boston 02123.

**GAY NURSES ALLIANCE/EAST** (GNA/EAST) PO Box 673, Randolph, MA 02368. National organization for gay health care workers.

**PARENTS AND FRIENDS OF GAYS** (days, 542-5188, eves. 426-9371) Support group for family and friends of gays. MON, June 2 at 7:30 pm: Discussion of conditions of gay youths on Boston's city streets at Episcopal Seminary/Sherrill Bldng, 99 Brattle St., Camb. (542-5188).

**LESBIAN AND GAY PARENTS PROJECT** (492-2655) Resource center, counseling and referral. Lunch third SUN each month. Call for info.

## HEALTH

**BLUE SHIELD CUSTOMERS ALLIANCE** (739-5063) 99 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield.

**CANCER AND DIET**, a 3-day seminar sponsored by the East West Foundation, will be held F-S, June 6-8, at 17 Station St., Brookline. For info call Moorti Newmark at 566-0081.

**AMERICAN ASSOC. OF DENTAL VICTIMS** (AADV) Box 215, Sharon, MA 02067. Local chapter of national org. for people with complaints against their dentist (when writing, send self-addressed stamped envelope).

**SOUTHERN JAMAICA PLAIN HEALTH CENTER**, 687 Centre St., 522-5900. Referral, medical care for infants and children, gynecological exams, family planning consultation and treatment for women. Adult physical and mental health services, blood pressure screenings.

**JOESEPH M. SMITH COMMUNITY HEALTH CENTER** (783-0500) 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appt.

**FENWAY COMMUNITY** (267-7573) 16 Haviland St., Boston. GP, GYN, mental health, pediatrics, gay health. M, W 6:30-8: gay health sessions, T 6:30-8: Women.

**MASS. MENTAL HEALTH CENTER** (734-1300) 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed.

**OPERATION VENUS** is a referral and info service for venereal disease. Free and confidential. Phone 1-800-272-2577.

**OCCUPATIONAL HEALTH CLINIC** examines work-related illnesses at Norfolk County Hospital. For info and appt. call 843-0690, ask for outpatient dept.

**BRIDGE OVER TROUBLED WATERS** operates a Free Medical Van staffed by doctors, nurses and a street worker. The Van makes evening stops at spots in Boston, Camb. For info call 227-7114, 523-6649.

**BOSTON EVENING MEDICAL CLINIC**, 314 Comm. Ave., Boston (267-7171). Admits MON-THURS 5:30-8:30, SAT 10-12:30. Appt. advisable, walk-ins accepted when possible. General medical, and many specialty clinics. Medicare, Medicaid accepted when applicable.

**HEALTH CARE POLICY COUNCIL**, 11 Inman St., Cambridge (868-2900). Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also info on services and fees of neighborhood clinics.

**WATERTOWN HEALTH CENTER**, 85 Main St. (923-0001). Adolescent, adult and pediatric sessions days M-F. Continuity of care by staff physicians and nurses.

**KIDNEY TRANSPLANT/DIALYSIS ASSOC.** (235-3971). 721 Huntington Ave., Boston. Non-profit, all-volunteer organization for patients and families.

## LEGAL

**CIVIL LIBERTIES UNION OF MASSACHUSETTS**, 47 Winter St. Boston (482-3170). Helps with defense of all Bill of Rights freedoms.

**NATIONAL LAWYERS GUILD**, (524-5415) 120 Boylston St., Boston. Consultation and referral.

**ROXBURY DEFENDERS COMMITTEE** provides free high-quality, comprehensive legal services to indigent persons with criminal cases in Roxbury, Dorchester and Suffolk Superior Courts. Open M-F, 9-5, 126 Warren St., Roxbury. Call 445-5640, 24 hours a day.

**ASSOCIATION OF NEIGHBORHOOD LAW CLINICS** (482-6761) 120 Boylston St., Boston. Free legal services (on civil cases only) to indigent clients in Metro Boston.

**SMALL CLAIMS COURT** Advisory Service — consumer, landlord, and other ripoffs up to $750 can be taken to SCC without a lawyer. Call 427-8782.

**MASS. PIRG.** (423-1796) Small claims courts advisory service.

**INDIGENT JUVENILES** (367-2880) aged 7-17 who are charged with crimes may receive free legal aid from Juvenile Court Advocacy Program.

**NORML** (227-0082) working for the decriminalization of everyone's favorite herb, marijuana. Volunteers needed.

**FAMILY LEGAL ASSISTANCE** is provided at the Kennedy Center, 27 Winthrop St., Charlestown (241-8666). Mon-Fri., 11-5.

**LANDLORD TENANT PROBLEMS?** Mass. Bar Assoc. Court Lawyer Referral Program provides legal assistance for middle and lower-middle income persons with Boston housing problems. Minimal fees. One Center Plaza, Gov't Center. 523-4529. Open M-F

**ALLIANCE OF CAMBRIGE TENANTS.** (825-6700) M-F- 8-8 Sat. 9-3. Information and help on Condominiumization.

**BACK BAY/BEACON HILL TENANTS' UNION** (266-9284) PO Box 86, Astor Station, Boston 02123.

## MEN

**BOSTON MEN'S CENTER** (776-9660 or 776-7458) Campus Free College, 14 Beacon St., Boston. Consciousness-raising groups and support.

**EMERGE** (267-7690) 25 Huntington Ave., No. 206. Groups (and individual work) for men who batter.

**M.A.N. FOR E.R.A.** (776-9660) For men interested in starting a Boston chapter in this already existing national organization.

**WATERTOWN MEN'S CENTER** (926-3600) 465 Arsenal St. Consciousness-raising groups, individual, work-related, Viet vets, and workshops. FREE.

**NEW ENGLAND MALE REPRODUCTIVE CENTER** (247-6632) at the Doctors Office Building of University Hospital (BU), 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence.

**NORTH SHORE MEN'S CENTER** (999-5918). PO Box 344, Beverly, MA 01915. Workshops, discussions and more.

**MEN'S RIGHTS, INC.** (547-5054) Box 8J 402 Rindge Ave., Camb. Concerned with sexism and men's problems.

## POLITICS

**MOBILIZATION FOR SURVIVAL** (354-0008) 13 Sellers St., Camb. Local & national coalition advocating zero nuclear weapons; ban nuclear power; stop the arms race, and meet human needs. General meetings 1st THURS of each month at 7:30 pm. Potluck Supper 6:30 pm. Volunteers needed.

**AMERICANS FOR DEMOCRATIC ACTION** (742-1720) 68 Devonshire St., Boston. Working for women's rights, and economic justice.

**AMERICAN FRIENDS SERVICE COMMITTEE** at (661-6130) 2161 Mass. Ave., Camb. Social change organization.

**CARTER FOR PRESIDENT** (973-4550) 53 State St., rm. 910. Volunteers needed.

**KENNEDY FOR PRESIDENT** (973-4200) 53 State St., rm. 845. Volunteers needed.

**CLARK FOR PRESIDENT** (536-5217) 739 Boylston St., Boston, rm. 214. Volunteers needed to help get this Libertarian Party candidate on the Mass. ballot.

**PULLEY FOR PRESIDENT** (262-4621) 510 Comm. Ave., Boston, 4th floor Volunteers needed to help get this Socialist Workers Party candidate on the Mass. ballot.

**NEW ENGLAND WAR TAX RESISTANCE**, Box 174 MIT Branch PO Cambridge 02139. Phone 731-6139. An alternative fund for refused federal taxes. Ongoing projects related to taxes and militarism, support and counseling for tax refusers.

**SCIENCE FOR THE PEOPLE**, (547-0370) 897 Main St., Camb. Actions building a critique of present uses of science (in war, psychosurgery, alternative energy, computers, etc.), science teaching study group and a women's study group.

**CPPAX** (426-3040) 35 Kingston St. Citizens for Participation in Political Action is working on disarmament, military budget cuts, social justice; affirmative action; welfare rights; tax reform; voting rights and support for progressive candidates.

**MASS. FAIR SHARE** (266-7505) 304 Boylston St., 2nd floor, Boston. State-wide citizens action organization.

**COMMON CAUSE**, a national citizens lobbying organization. Statehouse lobbying, research, 73 Tremont St., Rm. 345. Phone 523-8200.

**SOUTHERN AFRICA AID AND DEFENSE FUND**, PO Box 17, Cambridge 02139 (491-8343). Raises funds for political prisoners in S. Africa and dispenses information on the situation there.

**BOSTON MOBILIZATION AGAINST THE DRAFT** (491-4694) 11 Garden St., Camb. Weekly meetings: TH at 7:30 pm.

**BOSTON INFANT FORMULA ACTION COALITION (INFACT)**, 11 Garden St. Camb. (491-5314). Organizers of Nestles boycott meets every 1st and 3rd TUES of each month at 7:30 pm.

**SOCIALIST PARTY OF MASS.** (661-1143) PO Box 774, Camb. 02139. Building a movement for democratic socialism in electoral, labor, and community sectors.

**UNITED FARM WORKERS (542-4548)**, 120 Boylston St., rm. 311. Call for info on UFW strikes.

**WORLD SOCIALIST PARTY** (535-2510) 295 Huntington Ave. Boston. Discussion group meets every SUN at 10 am.

**INDUSTRIAL WORKERS OF THE WORLD (IWW)** eves: 787-4237, PO Box 454, Camb. 02139. Revolutionary, industrial union does organizing, strike support; publishes newsletter. Meet first FRI of each month (call for location).

**DEMOCRATIC SOCIALIST ORGANIZING COMMITTEE (DSOC)** (426-9026) 120 Tremont St., Boston, rm. 305.

**NEW AMERICAN MOVEMENT** (661-8372) 897 Main St. Democratic socialist and feminist organization involved with energy, reproductive rights, labor, anti-draft, gay issues. Meets first MON of each month at 8 p.m.

## WOMEN

**BOSTON AREA RAPE CRISIS CENTER (492-RAPE)** Call for support and/or info.

**BOSTON WOMEN'S RUGBY CLUB** for aggressive, athletic, enthusiastic, dedicated women. Call 469-2267 or 924-0683.

**RESPOND (623-5900)** For battered women and children.

**DES ACTION PROJECT** (828-7461) PO Box 128, Stokghton, MA 02070.

**STUDIO RED TOP (492-8436)** presents women's jazz concerts each THURS-FRI at 10 pm at the Boston Arts Group, 3rd floor, 367 Boylston St., Boston. Donation $3.

**MASS. WOMEN'S POLITICAL CAUCUS** (547-6532) Box 242, Camb. 02139.

**EVERYWOMAN'S SPORT CENTER** (926-3008) 120 Elm St., Watertown. Provides sports instruction, activities and physical conditioning programs.

**WOMEN'S INDOOR SOCCER LEAGUE** (864-8181). For women of all ages and abilities.
**BOSTON WOMEN'S ART ALLIANCE** (267-0941) 539 Tremont St., Boston. Public understanding and education of women's art and artists.
**TILLAGE**, a loft-series showcasing women's works. Call 262-2010, ext. 271 for info.
**FEMINIST FICTION WRITERS** (666-0518 or 723-3661) group seeks new members.
**WOMEN'S COMMUNITY SCHOOL** (628-2525) 474 Boston Ave., Medford. Scholarships and childcare available.
**THE WOMEN'S SCHOOL** (492-4845) 595 Mass. Ave., Camb. Taught by women, for women. Free childcare.
**MASS. FEMINIST FEDERAL CREDIT UNION** (661-0450) 186½ Hampshire St., Camb.
**THE CAMBRIDGE WOMEN'S CENTER** (354-8807) 46 Pleasant St., (near Central Sq.) Referral and resource center. Weekly open introductory discussions each WED at 8 pm.
**SOUTH SHORE WOMEN'S CENTER** (746-2664) 14 Min St., Plymouth. Legal and welfare advocacy; counseling; info/referral.
**BOSTON N.O.W.** (661-6015) 99 Bishop Richard Allen Drive, Camb. National organization for women. Birth control & abortion referrals, speakers bureau, legal referrals, consciousness-raising groups.
**WOMEN'S ENTERPRISES OF BOSTON** 739 Boylston St., Boston. All types of workshops, counseling, etc. relating to women's problems in the work force.
**SOMERVILLE WOMEN'S CENTER**, 7 Davis Square (623-9340). Mon-Fri, 10-3. Women of all ages and backgrounds meet to exchange skills and ideas. A wide variety of activities and projects.
**PROJECT W.A.G.E.**, 55 Sea St., Quincy (979-0734). Vocational counseling for women M-F, 8:30-4:30. No fee.
**WOMEN'S COMMUNITY HEALTH CENTER** (547-2302) 639 Mass. Ave., Camb. GYN, pregnancy screening & abortion care. Self-help groups. TUES, June 3 at 5:30 pm: Open House.
**9 to 5** (536-6003) 140 Clarendon St. Organization for women office workers.
**HELP FOR ABUSED WOMEN AND CHILDREN** (745-2162) 24 hr. hotline (744-6841) offers counseling, speakers and support groups. HAWC is also looking for volunteers.
**WIDER OPPORTUNITIES FOR WOMEN** (261-2060) 413 Comm. Ave., M-Sa 10-2, W till 8. Career Counseling and employment information center. Resource library and ongoing workshops.
**ALLIANCE AGAINST SEXUAL COERCION (AASC)** (482-0329) PO Box 1, Cambridge 02139. Offers counseling, infor., referral and advocacy for women who have been sexually harassed at work.
**BIRTH DAY**, PO Box 388, Cambridge 02138 (288-404). Homebirth information and referral.
**PLANNED PARENTHOOD**, 99 Bishop Allen Drive, Cambridge (492-0518). A non-profit, social service and health education agency offering counseling, info and referral, courses, resources and much more, concerned with all fertility-related behavior. Counseling phone: 492-0777.
**NORTH SHORE FAMILY PLANNING**, 74 Elm St., Danvers (774-5525). Open 8 to 5:30 for information, speakers, films and referrals. Appointments and pregnancy tests.
**CODE HOUSE**, 396 Concord Ave., Belmont 484-9224. Counseling and referrals for personal, medical and legal problems.
**HOMEBIRTH, INC.**, BU Sta. PO Box 355, Boston 02215 (956-5166). A non-profit group which offers general support services and childbirth classes.
**CAMBRIDGE FAMILY PLANNING** offers birth control clinics at neighborhood health clinics. Day and evening sessions. Confidential care. Call 868-2900.
**COPE** is Coping with the Overall Pregnancy Experience, before and after. A professional non-profit service agency offering discussion groups for pregnant and post-partum women and couples; many related groups and services, plus information, resource and referral service (357-5588).
**CRITTENTON CLINIC**, 1 Perthshire Rd., Brighton. Non-profit clinic for out-patient, first trimester abortions. Free pregnancy tests; for appointment call 782-7600. Also BC and GYN services, vasectomy, tubal ligation and counseling.

## CHILDREN

**PUPPET SHOWPLACE**, 30 Station Street in Brookline Village, presents puppet shows at 1 and 3. Tix $2. June 7-8: "Jack, the Giant Killer."
**CHILDREN'S ART CENTER** 36 Rutland St., Boston (536-9666) conducts painting, sculpture and other workshops. Yearly registration fee $2.
**CHILDREN'S MUSEUM**, Museum Wharf, 300 Congress St., Boston (426-8855). See Art Listings for exhibits. Fri. nite: admission is FREE from 6-9 pm; Performances each FRI at 7:30, tix 75¢, and the Gerwick Puppets perform each SUN at 1, 1:45, 2:30, 3:15, and 4 pm.
**DIAL-A-STORY** (552-7157) 6 pm to 8 am and whenever the Newton Junior Library is closed.
**HELP FOR CHILDREN** offers guidance to kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours M-F, 9-5. Boston: 727-8898; Cambridge: 492-1572.
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**FRANKLIN PARK** (442-0991) and **STONE** (438-3662) **ZOOS** are open year 'round.
**YES** (Youth Enrichment Services) (267-5877) 180 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.
**BOSTON CHILDREN'S THEATER** (277-3277) 124 Holland Rdm, Brookline, offers performances and classes.
**JOHN F. KENNEDY LIBRARY** Children's Program, which features a movie, exhibits, and games, runs each SAT-SUN at 11:30 am at the JFK Library, Columbia Point, Dorchester (929-4523).
**PRESCHOOL FILMS** are screened each WED at 10:30 am and 3:30 pm at the Camb. Public Library, 449 Broadway (498-9080). FREE. June 4: "Red Ball Express" and "Scruffy."

## CLUBS

**AHMED'S DISCOTHEQUE** (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly dancing Wed.
**ALAN'S TRUCK STOP** (388-0881) Rtes. 495 & 150, Amesbury. Country music. TUES: live radio show.
**THE ARK** (247-9548) 835 Beacon St., Boston. Live music, disco FRI-SAT.
**ART ARK COFFEE HOUSE** (625-9090) 46 Holland St. Somerville. Live entertainment each FRI, homemade snacks. June 6: Dean Magraw and Henry Gordon.
**AURORA COFFEE HOUSE** (281-0756) 169 E. Main St., Gloucester. Listening room, light comestibles, entertainment each FRI-SAT.
**AVEROF**, 1924 Massm Ave., Cambridge (354-4500). Entertainment nitely.
**BACK ROOM** at the Idler, 1w3 Mt. Auburn St. Harvard Square (492-9639). No cover, folk, jazz, and blues Coffee house. S: Watkins, Marsh, & Bumpshoppe, M: Bob Uvello, T-W: Carol Goodman, Th: Geoff Bartley, F-Sa: Molly Malone, S: Cowfolks' Dream.
**THE BACKSIDE** (326-2144), Rte. 1A behind Dedham Plaza. Live music, food, drink and dancing, 7 nights a week. No cover, no minimum. June 8: Scorpio.
**THE BARN** (277-1200) 1200 Beacon St., Brookline. Recordings from '40s big bands. No cover.
**BOSTON-BOSTON**, (262-2424) 15 Landsdowne St. Sophisticated sound and lighting show; snow and fog machines; Boston's largest disco dance floor.
**BUDDIES** (262-2480) 733 Boylston St., Boston. Disco and lounge. Gay info center 9 pm-1 am.
**BUNRATTY'S** 186 Harvard St., Allston (254-9804). Large dance floor and separate game room. $1 cover.
**CANTONE'S**, 69 Broad ST., Boston (338-7677). New wave.
**CASEY'S TOO** (925-9850) 247 Nantasket Ave., Hull. Live music.
**CHATAMS CORNER**, (227-6454) 8 Commercial St., Boston. Th-Sat: live music.
**THE CLUB**, 823 Main St., in Cambridge, (491-7313). Cocktails and boogeying to live rock.
**CLUB CASINO** ((603) 926-4542) Hampton Beach, N.H. Live sounds, disco, top name acts.
**THE CROSSROADS PUB**, 495 Beacon St., Boston. (262-7371). Th: Bob Lazaroff. Sat-Sun: Ross Bickford's Comedy Cab.
**CROWN & ANCHOR** (487-1430) 247 Commercial St., Provincetown.
**CYRANNO'S** (254-0003) 200 N. Beacon St, Brighton. Th: Live country rock.
**DAISY BUCHANAN** (247-8516) 240a Newbury St. Small Club, no cover or dancing.
**DING HO** (661-7700) 13 Springfield St., Inman Sq., Camb. Lotsa comedy. W-Sun: Constant Comedy, with Chance Langton on Sat-Sun.
**DOYLE'S** (524-2345) 3484 Washington St., J.P. Local Sounds.
**ED BURKE'S**, 808 Huntington Ave., Boston (566-9267). Live Music Fri-Sat.
**ELIOT LOUNGE**, (262-8823) Mass. and Comm. Aves., Boston. Live music nightly.
**FLOWER GARDEN CAFE** (367-592r), N. Quincy Market Bldg. Fine food and music nightly.
**FRANK'N'STEIN'S**, Mass. Ave. at Newbury Street. Films shown nightly at 9 pm.
**FROLICS**, Salisbury Beach (465-8400). Rock 'n' Roll ballroom, casual dress.
**GATSBY'S**, Park Square, Boston (247-8848). Small casual pub, no dancing or cover.
**GLADSTONE'S**, 1239 Comm. Ave., Allston (254-9588). Fine audibles nightly.
**GREAT SCOTT**, (566-9014) 1222 Comm. Ave., Allston.
**HARPO'S JAZZ CLUB** (401-846-2948z 22 Downtin St., Newport, RI. Jazz, rockn folk, some NW; no food; doors open 8 pm.
**HONEY LOUNGE** (536-3136) 909 Boylston St., Boston. New Wave.
**GROUND ROUND**, in the Prudential Center (247-2500). No cover or minimum.
**INN SQUARE MEN'S BAR**, ladies invited, 1350 Cambridge St., Camb. (491-9672). Entertainment nightly. Sun: Paul Rishell Band.
**JACKS**, (491-7800). 952 Mass. Ave., Camb. Outtasite tunes nightly. M-W: New Ina Ray Band; Th-Sa: Loose Caboose; Sun: The Nest.
**JASON'S** (262-9000) 131 Clarendon St. Disco, dining, piano bar. Dress code. F at noon: Jazz jam sessions.
**JASPER'S** (625-4975) 379 Somerville Ave., off Union Sq., Somerville. Live sounds.
**KING'S ROW I**, (261-3532) Brookline Ave. at Fenway Park. Live music, dancing nightly.
**KING'S ROW II**, (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.
**THE LIVING ROOM** (401-521-2520) 372 Westminister St., Providence. Rock and new wave.
**LULU'S**, (423-3652) 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking.
**LUNASEA** (822-0343) Rte. 140, Tauton.
**MAGOO'S SALOON**, 1391 Washington St., West Newton (527-9553). Open noon to 1 am, casual dress.
**TOMMY MAHAR'S SHOWROOM**, (426-6735) 15 Hamilton Place, Boston. W-F: Comedy Connection.
**MAIN ACT**, 830 Lynnway, Lynn (581-5555). New England's largest concert club with upstairs space for the under-20's on weekends. Free parking.
**MATT TALBOT'S**, (338-9089) 77 Berkeley St., Boston. Live music.
**ME AND THEE COFFEE HOUSE** (631-1215) at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Open FRI nights.
**MICHAELS PUB** 52-A Gainsborough St. Boston (247-7672). Jazz nightly.
**MISTER McNASTY'S** (536-2509) 88 Queensberry St., Boston. R 'n' R and jazz bar.
**MODERN TIMES CAFE** (354-8371) 134 Hampshire St., Camb. Live music each WED-SUN; horror films each TUE at 7:30. S: Ron Sanfield, Wed: Vance Gilbert, Th: Larry Unger, Sa: Sandy Dillon, S: Peter Nevendorffer.
**MOLLY'S** (783-2900) 161 Brighton Ave., Allston. FRI-SAT: Pogo A Gogo (dance to rock and New-Wave).
**MY PLACE**, 266 Commercial St. on the waterfront (742-3922). No cover or minimum. Live sounds FRI-SAT, jazz.
**NAMELESS COFFEEHOUSE**, 3 Church St., Cambridge (864-1630). No charge for anything.
**NARCISSUS** (536-1950) 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, 3 dance floors.
**NEW RISE CLUB** (876-8297) 485 Mass. Ave. Central Sq., Camb. Music, dance, disco & new wave W-Sun. Bar, game-room, large dance floor, restaurant.
**NICK'S** (482-0930) 100 Warrenton St., Boston. Dining, dancing, drinking.
**OXFORD ALE HOUSE**, (876-5353). 36 Church St., Harvard Square (behind the Coop).
**PAPILLON**, (566-8495), 1353 Beacon St., Brookline. Light eats, beer and wine.
**PARADISE**, 969 Comm. Ave., Allston. 254-2052. Boston's newest and biggest. M-W: The Ramones, Th: Fabulous Thunderbirs, F-Sa: Chick Corea.
**PASSIM**, (492-7679) 47 Palmer St., Harvard Sq. Good folk music, fine grub. W: Raw Honey, Th: Bay State Bluegrass, F-Sa: How to Change a Flat Tire.
**PEASANT STOCK** (354-9528) 421 Washington St., Somerville. Dinner and music.
**PHOENIX COFFEE HOUSE** (289-6090) 7 Washington St., Malden. Music, movies, eats.
**PLOUGH AND STARS** (492-9653) 912 Mass. Ave. in Camb. Fine folx, exotic bevvies; live sounds Sunday and Tues.-Thurs. each W: Crockett.
**RANCH HOUSE** (834-9149) 222 Canal St., Green Harbor, Marshfield. New Wave.
**POOH'S**, 414 Comm. Ave.. Boston (262-6911).
**THE RAT**, (247-7713) 528 Comm. Ave., Boston. New-wave, Punk sounds.
**RED COACH GRILL**, 150 Granite St., Braintree (843-1002). Each Sun: Leon Merian's 14 Piece Big Band.
**RILEY'S BEEF & PUB**, 15 New Chardon St., Gov't Center (723-8089). Jazz, disco, funk.
**RYLES**, (876-9330) Inman Square, Cambridge. Live jazz nightly.
**SAINTS BAR**, 112 Broad Street, Boston. All women welcome, come and dance. For directions call Women's Center, 354-8800.
**SANDY'S JAZZ REVIVAL** (922-6954, 7515) 54 Cabot St., Beverly. Jazz club. S, June 1: New Black Eagle Jazz Band, W: Roomful of Blues.
**SATCH'S** (266-2929) 4- Stanhope St., Boston. Tu-Sun: entertainment, no cover.
**SIR HARRY'S** (338-7979) 18 Oliver St., Boston.
**SOMEWHERE** (423-7730). 295 Franklin St., Boston. Women's bar, disco, no cover weekdays.
**SPEAKEASY** (354-2525) 24 Norfolk St., Central Square, Cambridge. Fine artists nitely.
**SPINOFF** (262-6132) 145 Ipswich St., Boston. Roller skate to rock, disco, and NW.
**SPIT** (262-2437), 13 Lansdowne St., Boston.Dance to NW, rock, and reggae. Open FRI-SAT from 10 pm-1:37 am, $4. F: Oedipus is the DJ, Sat: Tony V.
**STUDIO RED TOP**, (426-3427) 76 Batterymarch St., 5th floor, Boston. Women's jazz and jazz poetry.
**STUDLEY'S** corner Beacon and Kirkland Sts. on Camb.-Somerville line (354-9145).
**SUNFLOWER**, 22 Boylston St., Harvard Sq. Jazz seven nights a week. S: Samti Dibriano Trio, M: Mark Janiser Quintet, T: Dave Ring Quartet, W: All you can eat, Th: Ken Hollmann Quintet, F-Sa: Con Brio, S: Jackie Beard.
**JONATHAN SWIFT'S**, 30 Boylston St., Harvard Sq. (661-9887). Entertainment nightly. S: Raz Karbi, M: Fleetwood Mac/Cream videotape, T: American Teen, W: Shades 3rd Rail, Th: Zaitchik Bros., F-Sa: J.B. Hutto.
**THE TAM**, 1648 Beacon St., Brookline (277-0982). Food, drink and live music.
**THACKERAY'S** (762-2555) Rte. 1, Walpole Mall. Entertainment nightly.
**TEN-O-SIX** (731-0254) 1006 Beacon St., Brookline.
**1369 CLUB**, (491-9625) 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from fine local groups. Price is right, no cover.
**UNCLE SAM'S** (926-2585) 296 Nantasket Ave., Hull. Great Sound, lighting, dance floor.
**UNDERGROUND** (566-8577) 1110 Comm. Ave., Allston. Showcase for local new-wavers.
**WALTER'S**, 1700 Beacon St., Brookline (566-3469). Razz and show tunes nitely.
**WHO'S ON FIRST**, 19 Yawkey Way, Boston. Live Music.
**WINE CELLAR** (536-7662) 524 Comm. Ave., Kenmore Sq., Boston. Live jazz each Tues-Sat.

## DANCE PARTICIPATION

**FOLK DANCING** info, Call the Folk Arts Center of New England at 862-7144.
**FOLK DANCING** happens each FRI from 8:15 to 11 pm for beginners, and each THURS at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission $2, $1.50 for students.
**DANCE FREE** provides an alternative dancing space for those who are just not cut out in the disco mold, with all kinds of music, no smoking, and no alcohol each WED at 7:30 pm at the Christ Church, Zero Garden St., Harvard Sq., Camb. (491-4195). Donations are usually asked for at the door.
**INTERNATIONAL FOLK DANCE** evenings can be enjoyed each TUES at 8 pm at the Walker Building, Marlborough (481-8104). Tix $1-$2.

*Continued on page 30*


# CLUBS

**I-SHEN PRODUCTIONS**
PRESENTS
**REGGAE**
at the **MODERN**
523 Washington St., Boston
WITH
**FRED LOCKS**
**ZION INITATION**
**LENKY ROY and**
**ETHIOPIAN ROOTS**
**SAT., JUNE 7** 9 P.M. til 2
Tix $5 advance, $6 at the door
at Extra Classic, Scorpio Records Codman Sq.,
Music City kenmore Sq., Strawberries

**CHANNEL 1**
Boston's Largest Concert & Dance Club
Wed., June 4
GENERAL FOODZ
BROKEN IDOLS
NEW MODELS Adm. $3.00
Thurs., June 5
RECKLESS (listen to WBCN for details) with special guest
JON BUTCHER AXIS Adm. $3.00
Fri., June 6
HUMAN SEXUAL RESPONSE
with special guests THIRD RAIL and
FRANCE Adm. $4.00
Sat., June 7
PASTICHE
THE PEYTONS
THE SATELLITES Adm. $3.00
Sun., June 8
Country Western Night with Boston's finest
JOHN LINCOLN WRIGHT & THE SOURMASH BOYS
Large Game Room • Low Drink Prices • Dance to the latest in recorded music between acts
25 Necco St., Boston Across the bridge from South Station 451-1050

NEW! **the club**
823 Main St., Central Square
Cambridge 491-7313
Tues. & Wed., June 3 & 4
ERIC SOMMER & THE CASTLES
THE LISTERS
Thurs. & Fri., June 5 & 6
SHIRE
SAVAGE AMUSEMENT
Sat., June 7
THE NATIONALS
WBCN ROCK
ERIC SOMMER &
THE CASTLES
Sun., June 8
ERIC SOMMER
& THE CASTLES
WBCN ROCK
Mon., June 9
THE STATION
THE FRANTICS
For bookings call Tues. & Thurs. 12-4 pm only 491-7313
BIGGEST GAMEROOM IN CAMBRIDGE. FOR ADMITTANCE UPSTAIRS OR DOWNSTAIRS YOU MUST BE OVER 20 WITH MASS. ID. AVAILABLE FOR PARTIES.

**Bunratty's**
Boston's best music - nightly
186 Harvard Ave.
Allston, Mass. 254-9804
Sun., June 1
THE BLUE LIGHTS
Mon. & Tues., June 2 & 3
TAMARAC
Wed., June 4
SETH
Thurs., June 5
STRIKA
Fri., Sat. & Sun., June 6, 7 & 8
SHACKBULLY
Mon., June 9
*Showcase '80*
*5 bands*
Sunday afternoon Chance Langton Talent Search 4-8
POSTIVE I.D. REQUIRED

**cantone's**
ROCK & ROLL
Mon., June 2
LOU MIAMI &
THE KOZMETIX
and
BOY'S LIFE
Tues., June 3
ADMISSION OF GUILT
and
OPTIX
Wed., June 4
ADMISSION OF GUILT
and
ARTHUR SLICK &
THE NICE GIRLS
Thurs., June 5
ARTHUR SLICK &
THE NICE GIRLS
and
THE NADS
Fri. & Sat., June 6 & 7
TENNIE KOMAR
& THE SILENCERS
and
TEASERS
69 Broad St., Boston
338-7677

INN-SQUARE MEN'S BAR
*Ladies invited*
1350 Cambridge St. Inman Sq.
Cambridge 491-9672
Sundays PAUL RISHELL BAND
Mon. & Tues., June 2 & 3
*Two nights only*
J.B. HUTTO'S BAND
THE NEW HAWKS
Wed., June 4
MAYNARD SILVA BAND
Thurs., June 5
*PASTICHE*
Fri. & Sat., June 6 & 7
THE TWEEDS
Every Sunday 3-6
STAGE FRIGHT SHOWCASE
with your host
CHAMPAGNE CHARLIE

# CLUBS

**Bellvista**
Original Blend of Jazz and Rock
CITY HALL PLAZA
*Jubilee 350*
Sun., June 8 2-4 pm

**The Green Apple**
Rt. 1, Peabody, Mass. 535-9840
New England's Finest female impersonators
starring
**KARL HOUSTON**
**7 nights a week**
**Two Shows nightly**
**starting at 9:00 p.m.**

**RYLES**
CAFE • BAR • 876-9330
INMAN SQUARE CAMBRIDGE

UPSTAIRS
Fri. & Sat., June 6 & 7
ICTUS
DOWNSTAIRS
Sun. & Mon. June 1 & 2
DAVE JACKSON QUARTET with STEVE ADAMS
Mon., June 2
DAVE JACKSON TRIO
Tues. & Wed., June 3 & 4
ED PERKINS TRIO
Thurs., June 5
THE DOMINIQUE EADE QUARTET
Fri. & Sat., June 6 & 7
HERMAN JOHNSON QUARTET

**LUNASEA**
ROUTE 140 • TAUNTON, MASS.
(617) 822-0343
25 MIN. FROM BOSTON

Wed., June 4
B. WILLIE SMITH
Thurs., June 5
T.B.A.
Fri. & Sat., June 6 & 7
BEAVER BROWN
Coming
June 13
THE GAMES
THE RINGS t.m.
June 14
THE PROBERS
HUMAN SEXUAL RESPONSE

**Sandy berman's**
Est. 1932
80's Jazz / Blues Revival
New England's Finest Listening Room
Sat., May 31 8:30 p.m.
TERRI LYNE CARRINGTON
FRANK ★ KENNY ★ BUSTER FOSTER BARRON WILLIAMS
Sun., June 1 7-11 p.m.
NEW BLACK EAGLE JAZZ BAND
Wed., June 4 8 p.m.
Battle of the Blues
ROOMFUL of BLUES ★ RON LEVY'S BLUESMEN
PAUL PENA
Thursdays (No Cover)
Jam Sessions
Fri., Sat. June 6 & 7
SANDY'S SWING STARS
BUZZY ★ GREY ★ and DROOTIN ★ SARGENT others
Wed., June 11 8 p.m.
BUDDY GUY ★ JR. WELLS ★ JOE BEARD
PAUL PENA
June 16-Naus/Hopkins Band
June 23-JIM HALL
June 29-YANKEE RHYTHM KINGS
July 3-TOSHIKO/TABACKIN BAND
New dance floor and menu
Only minutes from Boston!
Take Route 128 N. to Exit 22E
54 Cabot Street, Beverly 922-7515

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BOSTON'S BEST PUNK/NEW WAVE STORE
* FIRST IN TOWN WITH IMPORT LP'S & SINGLES
* PUNK BUTTONS
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* POSTERS
* LOCAL SINGLES
268 Newbury St.

**SPEAKEASY**
Sundays
11th HOUR BLUES BAND
Mon. & Tues., June 2 & 3
MUSKADINE
Wed. & Thurs., June 4 & 5
JOHN MOONEY BLUES BAND
Fri. & Sat., June 6 & 7
JIMMY DAWKINS & THE JOHN LORDWELL BLUES BAND
CENTRAL SQ., CAMBRIDGE
354-2525

**The Sunflower**
restaurant & jazz club
22 boylston st., cambridge 864-9450
DOWNSTAIRS
Sun., June 1 — SANTI DEBRIANO TRIO with STAN STRICKLAND
Mon., June 2 — MARK JANIFER QUINTET
Tues., June 3 — DAVE MING QUARTET
Wed., June 4 — ALL YOU CAN EAT
Thurs., June 5 — KEN HOLLMAN QUINTET
Fri. — Sat., June 6 & 7 — CON BRIO with Jerry Bergonzi
Sun. Matinee live on WCAS
Sun., June 1 — SANTI DEBRIANO TRIO
UPSTAIRS
Sat. lunch & Sun. brunch noon til 3
May 31 & June 1 — SEIJI OSHIMA

**Headliners North**
(603) 889-8844
In Railroad Square, Nashua, N.H.
Only 40 minutes from Boston
Take exit 7E off Route 3
Next to Chart House Restaurant
Wed., June 4
STORM WARNING
Thurs-Sat., June 5-7
ALLEN ESTES BAND

Wed., June 18
PRIVATE LIGHTNING
Tickets for all Headliners shows available at Jonathan Swift's 30 Boylston St., Harvard Sq.

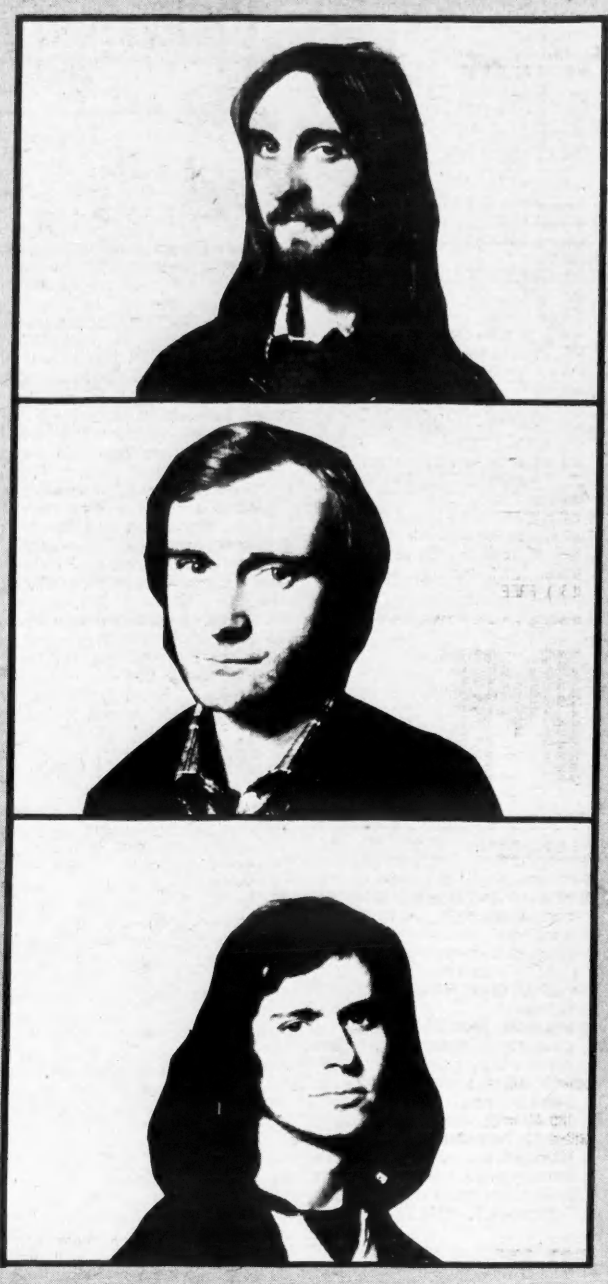
**GREAT SCOTT**
1222 Commonwealth Ave.
Corner Harvard & Comm. Ave.
566-3014
Every Sunday
THE RON LEVY BLUESMAN BAND
Every Monday
ZAITCHIK BROTHERS BAND
Every Tuesday
MICHAEL & MATT ZAITCHIK
*acoustically*
Wed., June 4
ROCKIN' GEORGE LEH & THE THRILLERS
Thurs., June 5
Rock & Roll Music with Jimmy P.
Fri., June 6
HEIDI & THE SECRET ADMIRERS
Every Sat.
HEIDI & THE SECRET ADMIRERS
*Coming*
Wed., June 11
MEMPHIS ROCKABILLY
Fri., June 13
TWEEDS

**CASEY'S TOO**
247 Nantasket Ave., Hull
925-9850
Thurs.-Sat.
DEAD END KIDS
Thurs. Nite
NO COVER
Also 30¢ Bar Drinks
for every one 8-10 pm
Beer Blast for Everyone
Every Night
Draft Beer 30¢ 8-10 pm
*Coming*
MINUS ONE

**The RED BARN**
Rte. 9 Westboro
366-1362
Wed June 4
1 Night Only
CIRCUS
plus The Red Barn's 8th Birthday Party
35¢ drinks 8-11 pm
Thurs-Sun June 5-8
NORTHEAST EXPRESSWAY
Thurs. night
WAAF-SCHLITZ
$1000.00 Dance Contest

**THE RAT BOSTON**
528 COMM. AVE.
BOSTON, MASS. 02215
(617) 247-7713
*Music starts at 8:30!*
Mon., June 2
THE DAWGS
DARK
Tues., June 3
FRANCE
and special guest,
National Recording Artist
Wed., June 4
THE MARSHALLS
THE MAKE
THE EGGS
Thurs. & Fri., June 5 & 6
THE RINGS t.m.
PEYTONS
NEW MODELS
Sat. & Sun., June 7 & 8
The Stripper
AMERICAN TEEN
MYSTERY DATES

## Thinking ahead



*Back when there really was a thing called space rock, when rock bands not only searched for the cosmic chord but claimed they actually found it (at least for three hours), Peter Gabriel and Genesis were the most intelligent and inspiring space rockers of all. They have since broken up — Genesis in pursuit of the cosmic chord and the platinum album, Gabriel in pursuit of personal harmony and the small statement. They're not reuniting, but the next best thing is happening: Genesis — Michael Rutherford (top), Phil Collins (center), and Tony Banks (bottom) — will be in town at the Orpheum on June 18 (a rare non-hockey-rink engagement for them), and Gabriel will be performing there on July 8. You can combine them in your head.*

*Continued from page 29*

## PERFORMANCE

**MASS. DANCE ENSEMBLE** performs SUN, June 1 at 8:30 pm at the Joy of Movement Center, 23 Main St. Watertown. Admission $5.

**BRENDA ETC. . . .** is a multi-media dance concert by Brenda Upson SUN, June 1 at the Joy of Movement Center, Mass. Ave., Central Sq., Cambridge. Admission $3.

## LECTURES

**AGE DISCRIMINATION SPEAKOUT**, featuring BU professor and author Ruth Jacobs, will be held MON, June 2, at 5:45 pm at the Paulist Center, 5 Park St., Boston (536-6003).

**ART SANDWICHED-IN** are gallery talks during lunchtime (12:15 pm) with free dessert and coffee each FRI at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Tix $1.25. June 6: "A Movement Choir Based on Pollock's Paintings."

**COMMUNITY CHURCH OF BOSTON** (266-6710) sponsors talks each SUN at 11 am at 565 Boylston St., Copley Sq., Boston. FREE. June 1: "Urban Ministry: A View from the Bottom."

**HOLISTIC HEALTH LECTURES** happen each MON at 7:30 pm at Interface, 63 Chapel St., Newton (964-7140). Tix $5. June 2: "Yoga and Medicine."

**OBSERVATORY NIGHTS** are held the third THURS of each month at Harvard's Center for Astrophysics, Phillips Aud., 60 Garden St., Camb. (495-7461). June 19: "Ancient Visions: Astronomy in Pre-Columbian America."

**INSTITUTE ON FAMILY LIFE** sponsor lectures each WED at 9:30 am and 1 pm at BU's Sherman Union, 775 Comm Ave., Boston (353-4128). FREE. June 4 am: "Family Welfare: An Impossible Dream."

**THE MAKING OF THE MIDDLE EAST TINDERBOX** will be discussed by Joseph Gerson of the American Friends Service Committee on THURS, June 5, at 7:30 pm at 13 Sellers St., Cambridge (354-0008).

**MINORITY WOMEN — OUR SELF-IMAGES** is the topic of a seminar on TUES, June 3, at the Community Minority Cultural Center, 33-35 Sutton St., Lynn (593-3100). FREE.

**THE SPIRITUAL ASPECTS OF CREATIVITY** are discussed on SUN, June 8, in the lecture hall of the MFA, 465 Huntington Ave., Boston. Tix $3 at the Copley Society, 158 Newbury St., Boston (536-5049).

**WHAT IS AMERICAN FOLK ART?** Helaine Fendelman explains SUN, June 1 at 3 pm at the Museum of Our National Heritage, 33 Marrett Rd., Lexington (861-6559). FREE.

## MISC.

**JUBILEE 350 (BOS-1980)**, a city-wide festival to celebrate Boston's 350 birthday, takes place all summer with special exhibitions, performances, concerts, lectures, and more. Locations vary; we will attempt to keep you updated on activities. Enjoy! May 18-June 29: "Beginnings '80," street exhibition by Newbury St. Galleries. June 4: Start of Tall Ships race to Kristiansand, Norway; June 6: benefit performance of "A Chorus Line;" June 6-8: J350 Squash Tournament.

**BOSTON CAMERA CLUB** meets each MON at 7:30 pm at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). FREE.

**BOSTON SCRABBLE PLAYERS CLUB** meets each MON from 6:30 to 9:30 pm at the Jackson Mann Community School, 500 Cambridge St., Allston (the club is closed on all school holidays). Players are ranked, prizes awarded for highest scores, and refreshments served. Admission $1.

**COLUMBIA POINT AND THE FUTURE OF PUBLIC HOUSING IN BOSTON** is the topic of a conference on SAT, June 7, from 9 am to 5 pm at UMass/Boston (287-1900). FREE.

**FREE HOME MOVIE CLINIC**, for anyone who needs help with their equipment, happens the third WED of each month from 7 to 10 pm at the Boston Film/Video Foundation, 39 Brighton Ave., Allston (254-1616). FREE.

**BOSTON BY FOOT** sponsors walking tours of Boston neighborhoods, call them at 367-2345 for details.

**HURON AVENUE BUSINESS ASSOCIATION** will sponsor its 3rd Annual Block Party on SUN, June 8, from 1 pm to 6 pm on Huron Avenue, Cambridge, between Fayer weather and Standish Sts. Belly Dancers and a "Decorate your Wheels" contest are featured. For info call 547-8424.

**PEABODY MUSEUM ETHNIC CELEBRATION**, with more than 100 performers of all nationalities, will take place SAT, June 7, from 10 am til 4 pm, at the Peabody Museum, 11 Divinity St., Cambridge (495-2248). Adults $2.50, children $1.

**VARIATIONS 3** is the 3rd annual spring fair of the All Newton Music School on SUN, June 8, from 12 noon to 4:30 pm, at the Music School, 321 Chestnut St., W. Newton (527-4553). FREE.

# MUSIC

## CLASSICAL

**ANTHEM** perform medieval and Renaissance chansons, madrigals, and motets SAT, May 31 at 8 pm at the Parish of the Messiah, 1900 Comm. Ave., Newton and SUN, June 1 at 8 pm at the Friends Meeting House, 5 Longfellow Park, Camb (492-4585). Tix available at the door.

**JUNIOR MASS. YOUTH WIND ENSEMBLE** includes works of Holst, Persichetti, and others SUN, June 1 at 8 pm at Jordan Hall. FREE.

**RONALD TARDANICO** gives a piano recital SUN, June 1 at 8 pm at the Art Complex Museum, 189 Alden St., Duxbury (934-6634). FREE.

**NICHOLAS DANIELSON**, violin, and **NOZOMI TAKASHIMA**, piano, perform music of Mozart, Brahms, de Falla, and Paganini WED at 8 pm at the Longy School of Music, 1 Follen St., Cambridge (876-0956). FREE.

## POP, ETC.

**MARTY WEINTRAUB**, guitarist-composer, leads his jazz quartet in an evening of original compositions, WED at 8:15 pm at the Berklee Performance Center, 136 Mass. Ave., Boston (266-7455). Tix $2.

# NOTICES

**NOTE:** Please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

**CIVIC CENTER AND CLEARINGHOUSE** (227-1762) can help you explore career options through volunteer work in ecology, consumercsm, health services, advocacy, teaching, tutoring and more. Also career counseling.

**MIDDLESEX COUNTY JAIL** needs volunteers with knowledge, skills or talent to lead minicourses for prisoners awaiting trial. Contact Paul Blazar at 729-8030.

**DARE FOSTER HOMES**, 14 Beacon St., Boston. Rm. 306 is seeking people interested in becoming foster parents. Call 723-3420 day or night.

**BOSTON VETERANS DISCHARGE UPGRADE PROJECT** (367-2535) 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

**ANIMAL AID** investigates abuses of animal experimentation. Call 731-8708 or 893-3559.

**MENTAL PATIENTS LIBERATION FRONT** (266-4846) 230 Boylston St., Boston, rm. 204. Weekly SUN night meetings at 6 pm.

**MASS. ASSOCIATION FOR THE BLIND** (738-5110) needs volunteers to help a blind male adult with recreational activities; volunteers interested in learning Braille also needed.

**CABLE TV ACCESS COALITION (482-6695)** works to insure community involvement in the planning of the Boston cable system. Meets second MON of each month at Urban Planning Aid, 120 Boylston St., Boston.

**CEASE** (Coalition to End Animal Suffering in Experiments) is an all-volunteer organization (933-1528, eves.).

**CONCERNED UNITED BIRTHPARENTS** (491-8556) Box 126, Somerville, MA, 02144. A support/activist group for people who have had a child placed for adoption.

**ASIAN AMERICAN RESOURCE WORKSHOP** (864-2603) 27 Beach St., 3rd floor, Boston. Open SAT. for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

**INFORMATION CENTER FOR INDIVIDUALS WITH DISABPLITIES** (727-5540, voice, or 727-5236, TTY) 20 Providence St., rm. 329, Boston.

**CAMBRIDGE FAMILY Y** (876-3860) needs volunteers for its new Beano fund-raising nights. Ask for Peter Smargon.

# POETRY & PROSE

**PHONE-A-POEM** (492-1144) features a different poet every two weeks, 24 hrs.-a-day.

**CENTRAL SQUARE WRITER'S GROUP** meets each MON at 7 pm at the Central Square Library, 45 Pearl St., Cambridge (498-9081). FREE.

**CALAMUS POETS** present open readings each TUES at 8 pm at the Community Church of Boston, 565 Boylston St., top floor. FREE.

**AMERICAN FICTION DISCUSSION GROUP** meets alternate THURS at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). FREE.

**AVENUE VICTOR HUGO** presents poetry readings each SUN at 7 pm at the Bookstore, 339 Newbury St., Boston (266-7746). June 1: Jill Janows and Larkin Warren.

**ART ARK** (625-9090) 40 Holland St., Somerville, sponsors poetry reading each WED at 8 pm. Admission $1.50. June 4: Ruth Lepson, Kathy Aguero and Alice James.

**EVENING OF POETRY & PROSE.** Judith Beth Cohen, Miriam Sagan and Sue Standing will read and discuss their work on MON at 7:30 pm at the Framingham Public Library, 49 Lexington St., Framingham. FREE.

# SPORTS

**NERSA** (New England Handicapped Sports Association) (742-8918) PO Box 2150, Boston 02106. Non-profit organization sponsors regular sports participation, competition, and instruction for the handicapped. June 2: Dinner and annual meetings.

**BOSTON SKI & SPORTS CLUB** (734-6726) 325 Harvard St., Brookline. Offers members participation in all kinds of sports. Weekly coed volleyball WED, from 7-10 pm at the Newton Armory, 1137 Washington St., West Newton.

**HORSEBACK RIDING** (696-4250) YMCA Ponkapoag Outdoor Center, Blue Hills Reservation, Canton. Instruction available.

**BOSTON AREA BICXCLE COALITION** (491-RIDE) 3 Joy St., Boston. Non-profit advocacy group to promote safe cycling for transportation and recreation.

**BICYCLE REPAIR COLLECTIVE** (868-3392) 351 Broadway, Cambridge. Repair, learn to repair, or have your bike repaired.

**TENNIS-UP** (247-3051) 100 Mass. Ave., Boston, 5th floor. Practice courts with ball machines, group lessons available too.

**BAL-A-ROUE** (395-4589) 376 Mys-tic Ave., Medford. Roller skating. Call for schedules.

**ACADEMY OF FENCING** (926-3450) 125 Walnut St., Watertown.

**BASKETBALL HALL OF FAME** (413-781-5400) 460 Alden St., Springfield. Open daily 10 am to 5 pm, with basketball memorabilia galore.

**HANG GLIDING**, for the foolhardy, the brave, and the crazy, comes into its own at the Aeolus Flight Training Center, Groton Hills Ski Area, Groton, MA (692-3189). Open Sat-Sun and holidays 9 am-5:30 pm. Instruction, flights, available.

**GREAT RACE** from Watertown to Nahant Beach takes place on SAT, June 7 at 4 am. For info and applications call Marblehead Elks (631-9877) or send an S.A.S.E. to The Great Race, Box 39, Marblehead, 01945.

**HALE RESERVATION** (326-1770) 80 Carby St., Westwood, is a 1,120 acre outdoor education and recreation center offering classes and workshops for everyone.

**LYNN SAILORS**, play AA Eastern League Professional Baseball at Fraser Field, Western Ave., Lynn (595-1600). Admission $1.50-$3. Next home game is SUN, June 1 at 2 pm and MON and TUES, June 2-3 at 8 pm vs. Reading Phillies; THURS, June 5 at 6:30 pm vs. Holyoke Millers; SAT and SUN, June 6-7 vs. Bristol Red Sox.

**10 MILE ROAD RACE** is planned for SUN, June 1 at 11 am beginning and ending at Boston College, to benefit the Uited Cerebral Palsy Assoc. For registration info, call 232-9850.

**5th ANNUAL GREAT MEDFIELD CANOE RACE** takes place SUN, June 1 at 1 pm on the Charles at the Medfield/Sherborn line on Route 27 and runs about 6 miles downstream to Natick. Call for details, 359-2293 or 359-4856.

**WOMEN'S POLO CHAMPIONSHIP**, sponsored by Myopia Polo takes place at the Myopic Hunt Club, Rte. 1A, Hamilton. For further info call 462-4386.

**ROAD RACES** will be held SUN, June 8 at 1 pm starting at the Framingham Public Library, Framingham. For info and registration call 879-3570.

# TRIPPING

**NEPONSET RIVER REVEL**, including canoe trips and wildflower walks, will be held on SUN, June 8, at Paul's Bridge. For info call Blue Hills Trailside Museum (333-0690).

**SHENANDOAH, TAYLOR PIE AND DAVID GROVER** will give a benefit concert on SAT, June 7 at 8 pm at the Berkshire Theater Festival, Main St., Stockbridge (413-298-5536). Tix $6, adv. sale only.

**SUNSET WHALE WATCH** will leave from the Manomet Town Wharf on FRI, June 6 at 6 pm, returning at 10:30 pm. For advance reservations call 224-6136.

*Dr. Edward R. Horowitz*
*Mr. Lenard B. Lide*
*and*
*The Directors of Club Ed*
*cordially invite you to attend*
*a* Club Ed *Reunion*
*to be held at*
**Sir Harry's**
**18 Oliver Street Boston**
to be held on
Sunday evening June 8
after 8:30 p.m.
friends invited Admission $3.00
free parking 523-4314, 489-0880

*jazz at*
*Satch's restaurant*
Sun., June 1
**JAZZ BRUNCH**
Katie Roberts 11:00-3:00 PM
Sun., June 1 The intriguing guitar of
**WILLIE WRIGHT**
8:00 PM until . . .
Tues., June 3, The Creative
**LLOYD WILSON** on Piano,
8:00 PM
Wed., June 4, Thurs., June 5, Sat., June 7 The Fantastic
**NOELETTE LEADER**
9:00 PM
Fri., June 6
**BOB SILVERMAN**
New Arts Jazz, 9:00 PM
43 Stanhope St. at Clarendon St.
Opposite Hancock Garage.
One Minute from Copley Sq.
Reservations 266-2929
Major Credit Cards Accepted
Function Room Available

**THE UNDERGROUND**
1110 Commonwealth Ave.
Allston, MA 566-8577
on the BC Green Line
Mon., June 2 **MONO-VOGUE + VITAMIN**
Tues., June 3 **THE SUEDE COWBOYS + WHITE WOMEN**
Wed., June 4 **THE BONES + ADRIAN STONE**
Thurs., June 5 **LA PESTE + PASTICHE**
Fri., June 6 from NY **THE Db's + LA PESTE**
Sat., June 7 **LOU MIAMI & THE KOZMETIX + THE Db's**
Sun., June 8 from Athens, **GEORGIA PYLON + THE METHOD ACTORS** Adm. $3.50

**Crossroads**
*495 Beacon Street,*
*(At Mass. Ave.) 262-7371*
Tues., June 3
**T.B.A.**
Wed., June 4
**SCOTT BECKER & FRIENDS**
Thurs., June 5
**BOB LAZAROFF**
Fri., June 6
**MARIAN STREET PEOPLE**
**Every Saturday**
**Come to Camp Comedy for the summer**
**Stand-Up Comedians**
**JOKE TELLING CONTEST**
10 pm-1 am $3.00 cover

**canterbury**
392 Cabot St., Beverly, MA 01915
1-617-922-9420
922-7368
Wed & Thurs June 4 & 5
**MYSTERY DATES**
**THE LONERS**
Fri & Sat June 6 & 7
**HOT DATES**
**THE NEEDS**
former members of
**The Boom-Boom Band & Nervous Eaters**
*New Wave on the North Shore*

# CLUBS

**GLADSTONE'S**
*Loaf & Tankard*
1239 Commonwealth Ave.
Allston, Mass.
Tues.-Sat., June 3-7
**ACES & EIGHTS**

**The OXFORD ALE HOUSE**
36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8
Sun. & Mon., June 1 & 2 — **FAIR, YATES & BETSCHART**
Tues.-Sat., June 3-7 — **THE CREAMERS**

**THE Guarantee**
The Boston Phoenix is making classified advertising better for you. We guarantee that if your ad in the For Sale, Apartments for Rent, Roommates or many other categories doesn't work after you've bought it in advance for two consecutive weeks . . . we will keep running it FREE. Not just for one more week, but until it works. All you have to do is call and tell us to rerun your ad. The guarantee applies to any non-commercial ad for a single transaction. Now THAT's a guarantee. FREE until it works. THE Guarantee.
**Call 267-1234**

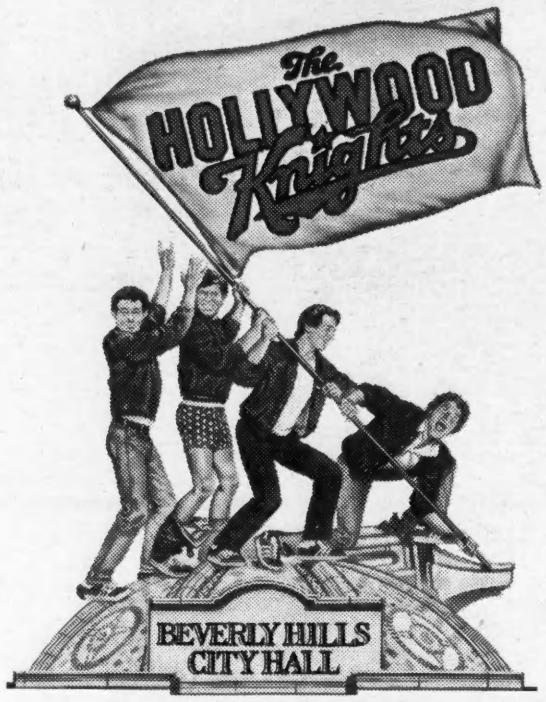
**at Michael's Pub**
Sun., June 1 — **JERRY BERGONZI'S JAZZ QUARTET**
Mon., June 2 — **THE FRINGE**
Tues., June 3 — **STEVE JOHNS JAZZ QUINTET**
Wed., June 4 — **JEFF STOUT & TONY LADA SEXTET**
Thurs., June 5 — **TIGER OKOSHI & MIKE STERN with special guest**
Fri. & Sat., June 6 & 7 — **RASHIDA SHAH**
52A Gainsboro St., Boston 247-7262

**1369 JAZZ CLUB**
1369 Cambridge St.
Inman Square
Cambridge
491-9625
Sun., June 1 — **GROVER ELVIN MOONEY & MOON UNIT**
Mon., June 2 — **URGE**
Tues., June 3 — **BOB KAUFMAN-KEN CERVANKA QUARTET**
Wed. & Thurs., June 4 & 5 — **JILL ROMANOW QUARTET**
Fri. & Sat., June 6 & 7 — **LAVA**
Now open til 2 a.m.
Thurs., Fri., Sat.,

**RON LEVY BLUESMAN BAND**
Sun., June 1 WMBR 88.1 fm 12-2 pm
Weds., June 4
Sandy's Jazz & Blues Revival
Rte. 128n to exit 22e 54 Cabot St., Beverly, Ma.
8 pm-1 am with Roomful of Blues

**JACKS**
952 Mass Av, Camb.
Tel. 491-7800
SUN – Jun 1
**•HOT SHOT•**
Formerly Chris Rhodes Band
MON, TUE, WED – June 2,3,4.
**NEW INA RAY BAND**
THU, FRI, SAT – June 5,6,7.
**LOOSE CABOOSE**
COMING – June 8 & 9.
**"THE NEST"**

**Beverly Hills and the civilized world will never forget them.**

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Directed by IRVIN KERSHNER Produced by GARY KURTZ
Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN
Story by GEORGE LUCAS
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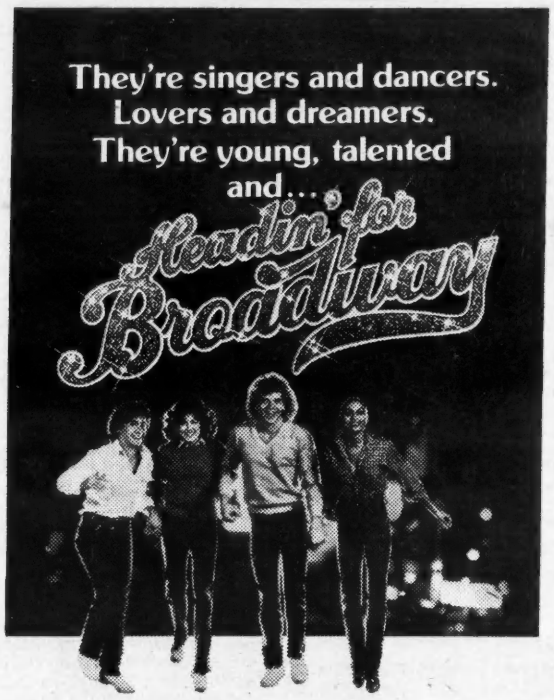


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choreography by GENE FOOTE
screenplay by JOSEPH BROOKS, HILARY HENKIN and LARRY GROSS
edited by JOHN MULLEN executive producer ROBERT K. LIFTON
associate producers EDWIN MORGAN and HARRIET TAUB
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